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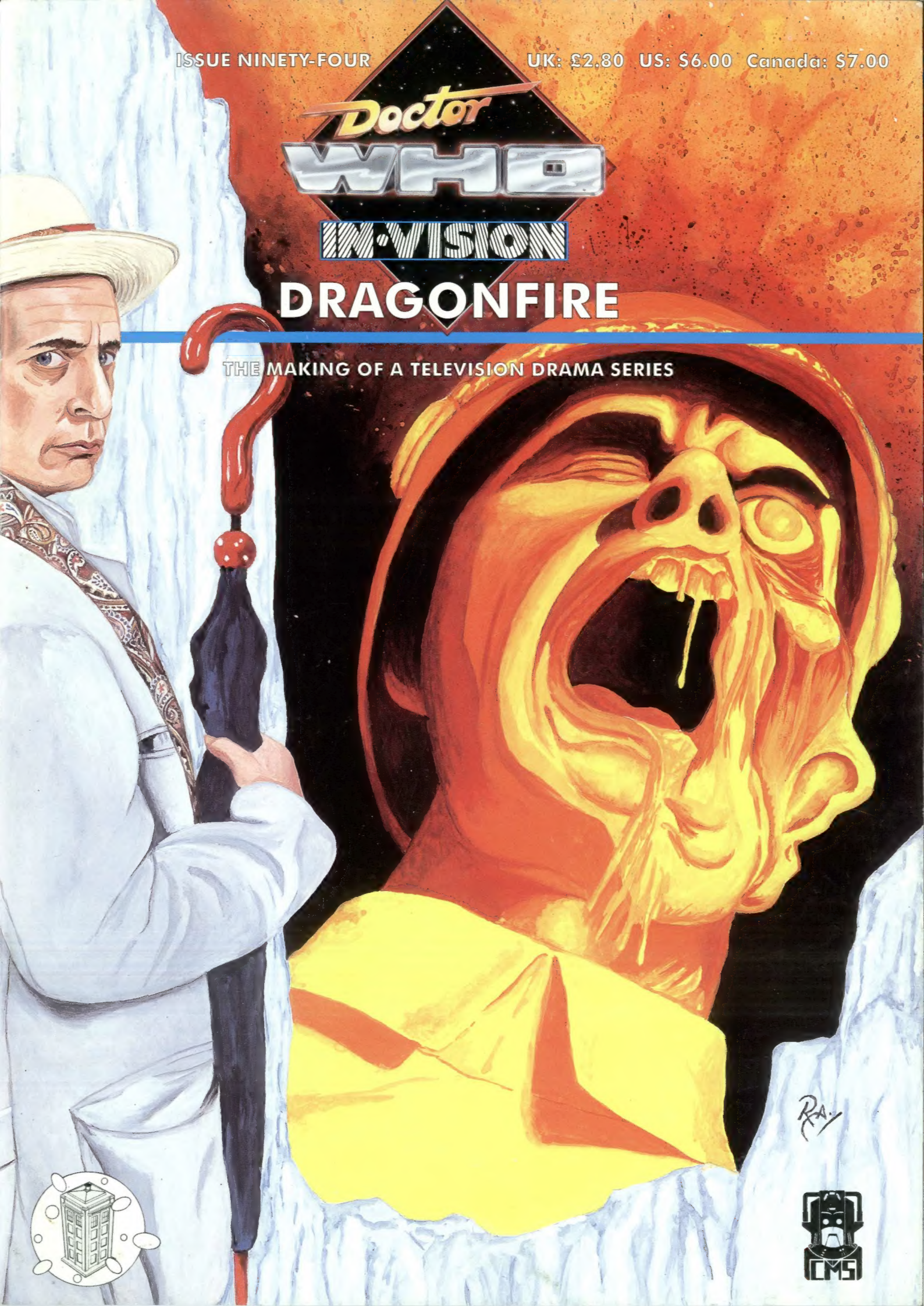
Doctor Who In-Vision

DRAGONFIRE

THE MAKING OF A TELEVISION DRAMA SERIES



Origins

Like so much of Season 24, DRAGONFIRE began life when Script-Editor Andrew Cartmel turned to an old contact from his days at the BBC Drama Script Unit to fill the empty schedules that he inherited in January 1987. That job had brought him into contact with a great many would-be TV writers, and one of those on his list of potential candidates to phone up was Manchester University graduate Ian Briggs.

Briggs had studied drama there before going into theatre to gain practical experience in play production. He worked for a while on the technical side, looking after lighting and set design for a variety of shows – including a jazz festival and a 'Miss Lovely Legs of 1984' competition – before deciding to turn towards script writing. He freelanced for the Royal Court Theatre and a number of film companies, reading and producing assessments of unsolicited scripts, and was also able to get a summer attachment to the BBC in 1986, doing much the same thing. It was here that he made the acquaintance of Andrew Cartmel.

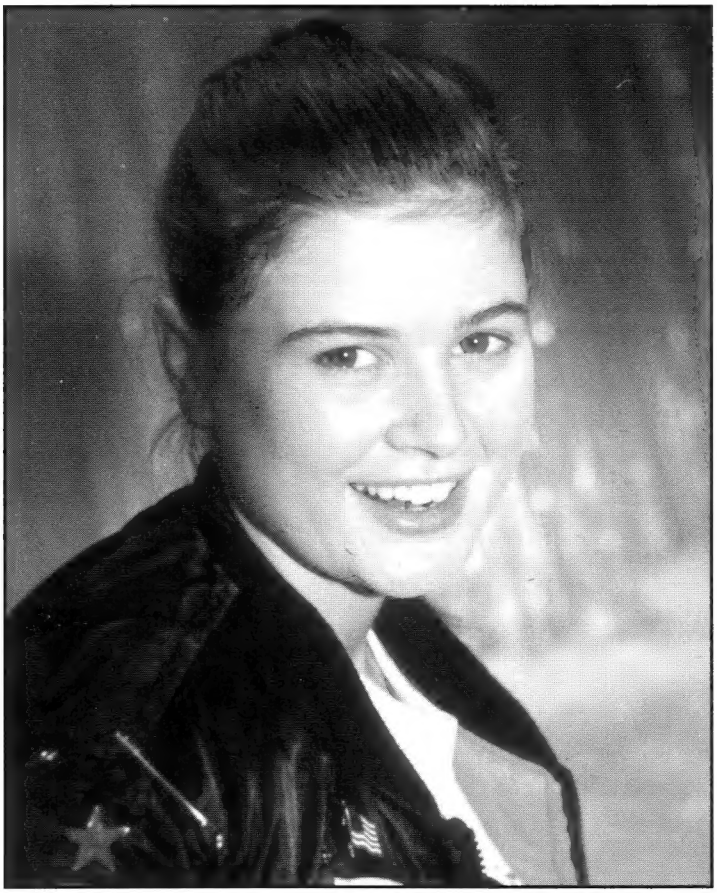
"The Script Unit is where people send their material for analysis. You don't learn how to write, but at least I learned how not to write. That's one way. The other is to see lots of movies, watch lots of television intelligently, read plenty of novels. I'd also recommend writing for the stage. There's no substitute for being involved with a production, even if you end up working on something you haven't written yourself.

"You see how actors work, see their problems and how they create their characters out of the text. You also discover how a Director tries to shape a production, so you get the rise and fall of action, climaxes at the right point, quiet periods to recover in, things like that. You know what's going to get cut, and which things you've written are going to cause problems."

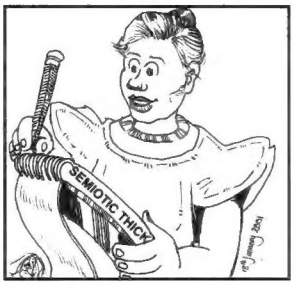
Ian Briggs, *DWM 147*, April 1989

Cartmel arranged a meeting with both Ian Briggs and Malcolm Kohll early in January 1987 to discuss what would essentially be a six-part production, cleaved in half to make two distinct three-episode stories. At this point the fate of Bonnie Langford's character, Mel, was still undecided. There were question marks already as to whether the actress wanted to do a third year, so it was suggested to both writers that they should consider writing a young female character into their scripts for potential future use if Langford chose to go.

The identity of the seventh Doctor was also uncertain. However, with a dictate from Michael Grade to lighten the show up looming over all their heads, Cartmel's suggestions were to go for a zany, slightly comic-strip approach to his characterisation, and to use the styles of comic-strip writing to pace the action. As Briggs later recalled, "He [Cartmel] didn't mind if one story was slightly comic and one slightly more serious. Malcolm looked at me and said, 'Okay, I'll do the more serious one if you're happy to do the comic one.'"



Script



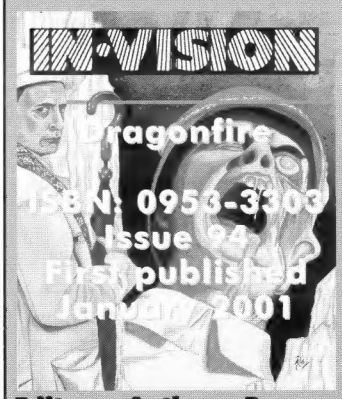
Briggs went home and over the next week or so drafted a storyline titled *Absolute Zero*, set on a planet in the shadow of another larger world which was therefore a permanently frozen sub-zero wasteland. There were colonies on this planet and stories of a mythical creature that was, by its mineral-based nature, a fabulous treasure. Part of the comic aspects Briggs incorporated were a number of larger-than-life characters, including a pair of fanatics out to find the treasure.

Passed to Andrew Cartmel in February 1987, Briggs remembered it being kicked back almost instantly with a comment of "absolute rubbish" and a recommendation that he should start again. Although quoted as such by Briggs, he was perhaps being a little harsh on himself at the time as there were aspects of this original storyline that Cartmel did like. Specifically he liked the concept of an ice-bound setting with a colony of people, some of who are searching for a fabulous treasure that is itself a living being; a monster that exists close to the colony.

"[The villain was] a disgusting fourteen-year-old boy who's a financial genius, running this huge business empire, with an obsequious sidekick named Mr Spewey. Brilliant stuff, but perhaps not **Doctor Who**..."

Ian Briggs, *DWM 147*, April 1989

Having decided he liked the basic theme, if not the framework, Cartmel agreed to pay for this rewrite and a storyline commission was agreed with Briggs on 9 March 1987. Rethinking his approach, the writer set his new storyline aboard a gigantic pyramid-shaped alien space station in geo-stationery orbit above the planet Tartros. Like the Death Star from *Star Wars* this vessel was one giant weapon that needed two elements to make it operational.



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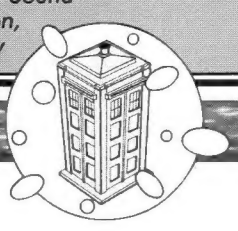


The first was sunlight to 'power-up' its crystalline structures and provide energy for this weapon. The second was the firing key that was, as before, the monster everyone was seeking believing it to be a fabulous treasure. In Briggs' revised draft the monster was now prowling the service tunnels and ventilation ducting of the huge, frozen space machine.

Having paid homage to *Star Wars* and *Alien* with some of the plot devices, Briggs went back the silver screen for the names of many of his characters.

"Belazs, for example, was named after Hungarian film theorist and critic Bela Belazs; Kracauer after German film critic Siegfried Kracauer; Bazin after French film critic Andre Bazin; McLuhan (originally to have been named Eisenstein after Russian Director Sergei Eisenstein) after Canadian communication theorist and documentary maker Marshall McLuhan; Anderson (Ace's boss, unnamed in the final dialogue of the story) after British film maker Lindsay Anderson; Pudovkin after Russian film maker and theorist Vsevolod Pudovkin, Arnheim after German/American film and art critic Rudolph Arnheim; and Dorothy, alias Ace, after Dorothy Gale, the lead character in *The Wizard of Oz*"

***The Handbook: The Seventh Doctor*, Howe and Walker, 1998**

For the main villain Briggs went for a more onomatopoeic name, something that would have lots of sibilant sound in it. Thinking of a hissing snake, which was very much how he saw the character's personality, he plumbed for Hess, a Germanic surname that was in keeping with the predominantly European names he had picked for other characters. For the bounty hunter Hess employed to hunt down the dragon beast, Briggs departed from the cinema, naming him Razorback in deference to the character's sharp outlook and cold, predatory nature.

Briggs spent most of March working on his revised treatment which he had retitled *The Pyramid's Treasure*. Along the way he paused to have lengthy conversations with Andrew Cartmel about the planned portrayal of Sylvester McCoy's Doctor (unveiled in February) and about the possible role of a Mel replacement. As a brief for the former, Briggs was told to think along lines of "a real-life animated cartoon" with the accent on zany.

By the end of January Cartmel and Producer John Nathan-Turner had formulated a brief for a new streetwise female companion they were thinking of naming Alf. It was planned that Alf would make her debut in the last story of the season, with a pending option to write her in permanently depending on negotiations with Bonnie Langford. This meant that either Malcolm Kohll's Ray or Ian Briggs' Dorothy/Ace could become Alf once the final running order of stories was decided. Initially it was thought to run Briggs' story last, and so more of an effort was made by Cartmel to devise a character that would be in keeping with a colony situated aboard a space station.

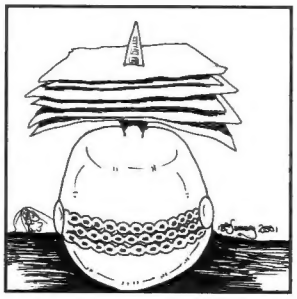
But as the structure and content of Season 24 took shape, so it looked more and more as though Kohll's DELTA AND THE BANNERMEN would be the finale, boasting, as it did, the potential for a big name guest cast and a sumptuous volume of location material. That meant Ray would be rewritten to become Alf if Mel bowed out, and Ace would instead leave with Razorback at the end of Briggs' three-parter.

> **"Proposal for the Doctor's new companion - ALF**
>
> Alf is a teenage London girl who used to work on the till in a supermarket, until she was swept away from Earth by a time storm. The Doctor finds her in a distant galaxy – working on the till in a supermarket. Fed up with her routine job, determined to see the sights of the Universe, Alf pours a drink into her talking till, quits and joins the Doctor on his adventures in the TARDIS.
>
> Alf is uneducated but sharp, nobody's fool. She has a sense of wonder about their travels through time and space. She is smart and tough and protective of the Doctor. Can also be stroppy and sullen. She approaches her cosmic adventuring with a down-to-earth pragmatism and a somewhat off-beat sense of humour."
>
> ***Notes by Andrew Cartmel, dated 26 January 1987***

With this resolved Briggs completed his storyline on Tuesday 17 March and it was formally delivered the following Monday. BBC documentation shows that almost two weeks elapsed before a full script for episode one was commissioned on 2 April. But as those same documents show a projected delivery date of 6 April, just four days later, it seems likely that Briggs got a tip-off to begin scripting a lot earlier. Even so, there was an expectation of a very rapid turnaround of scripts. Part two was paper commissioned on 13 April and expected at the BBC for 16 April, part three on 14 April for anticipated delivery on 13 April, the day before writing was even booked to commence!

In the event Briggs did deliver late, but only just. His scripts arrived on 10 April, 22 April and 20 April 1987.

Script-Editing



As soon as they arrived Andrew Cartmel realised a lot of pruning and rewriting was needed on all three scripts, if only because Ian Briggs had overwritten massively. Where an average 25-minute script would run to between 60 and 70 pages, episode one weighed in at 74 pages, part two at 87 and the finale at over 100 pages.

Strategically there were some changes required too. Upon reading the first drafts John Nathan-Turner became excited about the character of Razorback. The dry, cynical way in which the character came across appeared very close to that of Sabalom Glitz; the

"Briggs is a very skilled writer and good on construction. I did have to keep hammering away about the thriller thing because he came from a background of writing non-thriller material. But he's a really good writer because he gets passionately committed to things and he writes about people's emotions. When he invents characters, they've got something going for them emotionally"

Andrew Cartmel, *TSV*, 1994

conniving mercenary rogue created by Robert Holmes for *The Mysterious Planet*, and reused by popular acclaim in *The Ultimate Foe*. Once he had verified that the actor who'd played Glitz, Tony Selby, would be available to reprise his role that summer, he asked that Razorback be replaced with the blustering con-artist. The Producer also arranged for a payment to be made to the estate of Robert Holmes for permission to use the character.

The whole pyramid in space concept was challenged too once it was appreciated how great the effects budget might be for this story. If Iceworld became just a standardised colony of buildings on a frost-bound planet, it would eliminate the need for complex long shots of a floating pyramid station with a planet in the background and the overhead of a dramatic sunrise. All this would likely need shooting on film to make the explosion at the end look believable.

Other rewrites were needed as production got underway. The unveiling of Hess's costume, complete with a modified First World War Prussian army officer's uniform and helmet, coincided with renewed Press interest in Rudolph Hess, the former deputy of Nazi Fuhrer Adolf Hitler, who was petitioning for release after more than forty years of imprisonment in Spandau Prison. Feeling that the appearance of a Germanic-looking dictator named Hess in a **Doctor Who** story littered with other Eastern-European sounding characters might court criticism, Briggs was asked to do some renaming. Hess thus became Kane, after Orson Welles' character in *Citizen Kane* who was similarly a ruthless mogul. His dead partner-in-crime bore the name Krylla, but as this pairing now sounded twee — Kane and Krylla — she was renamed Xana, derived from Xanadu, the palatial mansion in *Citizen Kane*, and Eisenstein became the more Highland-sounding McLuhan.

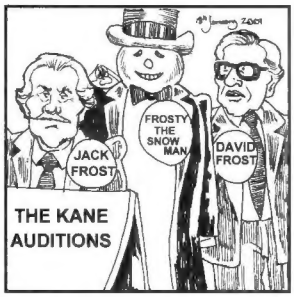
The final strategic changes came late in the day after two events had occurred. Firstly John Nathan-Turner had a change of heart about Season 24's running order. Despite its lavish production values, DELTA AND THE BANNERMEN was emerging as a very quirky serial, almost a musical in fact. Concerned about ending the year with an 'oddball' story, the Producer swapped the order again to go out on a more conventional serial.

Then, midway through work on the first studio block, Bonnie Langford made up her mind and announced her decision to leave **Doctor Who** at the end of this story. So, once again, Ace was on target to become Alf. However, both Cartmel and Nathan-Turner liked what Ian Briggs had done with Ace and opted to go with her West London, Perivale-based teenager rather than their North London delinquent. What impressed them most was the depth of characterisation the writer had managed to achieve in just three episodes, a quality Briggs attributed to studying the speech, mannerisms and behaviour of three teenagers he was teaching in an Ealing youth theatre drama class at the time.

Cartmel and Nathan-Turner also preferred the name Ace to Alf (and Dorothy), but this entailed asking Briggs to sign away any rights of ownership to the character so that the production office would not be faced with contractual problems over future use of Ace. In the past, dual ownership of characters like Nyssa had proved both complicated and expensive when it came to merchandising and continued use of the character as a regular.

In signing Ace over to the BBC Briggs wrote a note to Cartmel asking him to "…take good care of her". He also agreed to provide a more detailed background profile for the character for inclusion in the '**Doctor Who** Bible' Cartmel was compiling as a guide for new writers. This one-page character description, which included headings covering Ace's name, age, home, family, school, history, speech and personality, was completed in October 1987.

Personnel



The title of this story was changed to DRAGONFIRE shortly before rehearsal scripts were typed up and copied for distribution. There was a feeling that, although descriptive of the story's hub, *The Pyramid's Treasure* might get linked in fan/viewers' minds with PYRAMIDS OF MARS and cause some erroneous preconceptions of yet another Egyptian yarn.

The creative line-up for Briggs' story was almost identical to that for DELTA AND THE BANNERMEN (see **IN•VISION** 93) as Director Chris Clough was effectively overseeing a standard **Doctor Who** six-parter where all the location footage was destined for the Chimeron story, and all studio material for DRAGONFIRE. Nominally Malcolm Kohll's story was serial 7F and Briggs' serial 7G, but as so much production overlapped, many documents referred to Clough's joint work as serial 7F/G.

Set Design was John Asbridge's responsibility. He had far more creative work to do on this story as the majority of his work on DELTA AND THE BANNERMEN had involved advising on how to redress contemporary sets as 1950s-looking properties. His nominal budget was also correspondingly higher.

Richard Croft on the Costume front faced the opposite situation. He had had to use a substantial amount of his budget kitting out the large cast numbers required for DELTA… and so was limited on what he could spend creating futuristic outfits for this serial. He was also expected to contribute towards funding the Dragon and clothe all the aliens that would be seen in the cafeteria.

The budget for make-up was similarly largely diverted in the direction of Effects. Technically this was because anything worn on the face fell under Make-up's purview, and that included the Dragon mask and any prosthetics needed to achieve the melting of Kane's face. But as both of these jobs were beyond the in-house capabilities of Designer Gillian Thomas, some of her funds would support the work being planned by Effects.

The Designer with the biggest responsibility was thus Andy maven. Already he had a big commitment on his hands with DELTA…, so for this serial he was allocated a large team of assistants; Jonathan Clarke, Lindsay McGowan, Paul McGuiness, Paul Mann and Mike Tucker plus an option on the freelance services of Stephen Mansfield and Sue Moore.

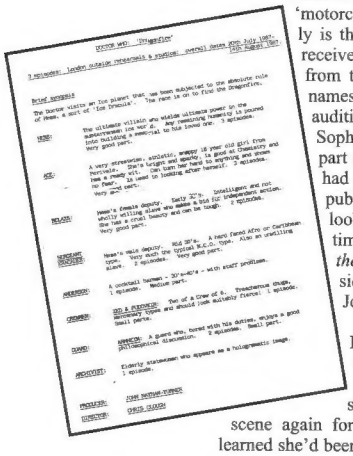
With Dave Chapman and Dick Mills also handling Electronic Effects and Special Sound respectively, the only significant change was the choice of incidental music composer. Knowing Keff McCulloch had a major arrangement plus composition job on his hands with DELTA, Chris Clough offered the DRAGONFIRE assignment to Dominic Glynn, with whom he had worked very amicably on the *Ultimate Foe* segments of THE TRIAL OF A TIME LORD in the previous year.

Casting was tricky because so much of John Nathan-Turner's so-called 'slush fund' for big name actors had been swallowed up on DELTA…. Tony Selby was a given to play Glitz so that left a shrinking pot to fund the key roles of Kane, Belazs and Ace.

Kane was initially offered to David Jason and John Alderton, but when both proved unavailable, Edward Peel took up the challenge. Reportedly Chris Clough was pleased to discover Peel had shaved off his distinctive moustache, feeling this would be out of kilter for a character whose body temperature was so low that a moustache would crack and crumble. The matter of his hair was never discussed…

According to anecdotal evidence over 100 girls were

auditioned for the duel roles of Ray and Ace in John Nathan-Turner's quest to find an appropriately tough-looking 'motorcycle moll' and 'street-suss teenager'. More likely is that over 100 photographs and biographies were received back from artists' agents after a mail-out trawl from the production office. Of these, around twenty names were pulled out and arrangements made for an audition session with Chris Clough.



Sophie Aldred was originally called in to read for the part of Ray in DELTA... after her agent, reportedly, had written "has own leathers" on the back of her publicity photograph, knowing that Clough was looking for a girl who could ride a motorbike. At the time she was appearing in the chorus for *Fiddler on the Roof* at the Opera House in Manchester, alongside another **Doctor Who** name: Dalek Operator John Scott Martin.

Auditioning at Union House, Shepherds Bush she actually read lines written for Ace, and specifically the scene where she discusses her life back on Earth with Mel. A fortnight later she was called back to London to read the same scene again for John Nathan-Turner. Three weeks later, she learned she'd been accepted to play Ace, receiving a "welcome to the family" congratulations note from John Scott Martin in the form of a Dalek postcard.

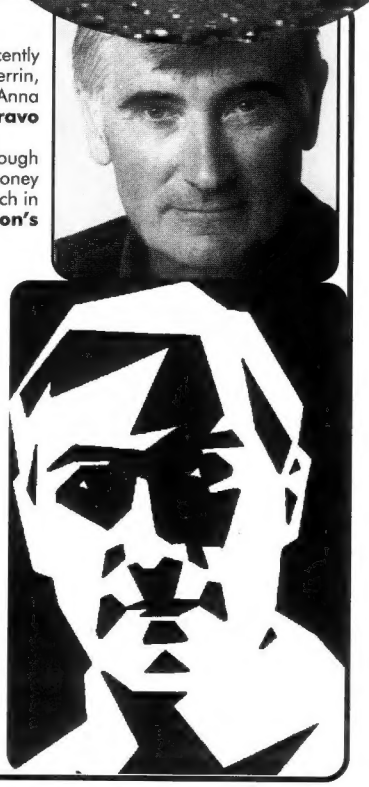
Hedging his bets, John Nathan-Turner did not commit to a full year's contract straight away. He knew this would be Sophie Aldred's first appearance on TV, and so wanted to see her in front of cameras first. If her performance turned out not to be up-to-speed, the original ending of DRAGONFIRE could be reinstated and the Doctor would have to pick up a new companion in Season 25. As events transpired Aldred was offered her first year's contract after the first studio session.

A late addition to the cast came when Stellar's mother – initially a non-speaking part who might have been her mother, grandmother or aunt – was upgraded to a speaking part. The role went to Shirin Taylor, an actress who'd made her first television appearance as one of the ill-fated campers devoured by the Ogri in THE STONES OF BLOOD. In addition to a string of appearances in **Casualty** and its spin-offs over the years, Taylor's most prominent TV roles would link her to both **Doctor Who** and one of the DRAGONFIRE co-stars. In 1990, she'd play Jackie Ingram, the widow of Tony Osoba's businessman Andrew Ingram whose

Edward Peel

Six-foot three actor Edward Peel had recently finished a three year sting as DCI Perrin, confidant, rival and love interest of Anna Carteret's lead character in **Juliet Bravo** when he was cast as Kane in DRAGONFIRE.

More recently, he's gained notoriety through an insurance advert where he throws money away, and as the latest recruit to Blue Watch in the long-running disaster soap **London's Burning.**



London's Burning (Station Officer John Coleman) (2000-...)
Casualty (Leinster) M14: TRUST (28-11-98)
Emmerdale (Anthony Cairns) (1997-1998)
Hillsborough (Dr. Slater) 1996
Unnatural Causes (D.C.S. Charlie Breen) (1993)
The First Kangaroos (Nugent) (1988)
Coast to Coast (1987)
Doctor Who (Kane) DRAGONFIRE (1987)
Dempsey And Makepeace (Sullivan) SET A THIEF (12-10-85)
Hammer House of Mystery and Suspense: *A Distant Scream* (Prison Officer) (24-1-86)
Lassiter (Allyce) (1984)
Juliet Bravo (DCI Mark Perrin) (1983-1985)
Britannia Hospital (Guest Workman) (1982)
Strangers (Walters) E1: A MUCH UNDERESTIMATED MAN (8-9-82)
The Gentle Touch (Jacko) DOUBT (13-11-81)
Shogun (Pieterzoon) (1980)
A Nightingale Sang in Berkeley Square (Jack Diamond) (1979)
The Sweeney (Lennie) D7: BAIT (19-10-78)
Force 10 from Navarone (MP Driver) (1978)
O Lucky Man! (Policeman) (1973)

Tony Osoba

Born in Glasgow, Tony Osoba achieved something of a breakthrough for Black-British actors in the 1970s, most notably with his role as McLaren in the sitcom **Porridge**. For the first time, black actors were playing characters who were clearly British, rather than African chiefs or diplomats.

The combination of dark skin and a broad Scottish accent (which he dropped for both of his **Doctor Who** appearances, beginning with Lan in DESTINY OF THE DALEKS) undoubtedly helped Osoba gain early TV roles from as directors could give an extra 'twist' to otherwise bland background roles (such as one in **The Professionals)**, but by the 1980s the climate had changed, with Osoba following a three-year stint as **Dempsey and Makepeace**'s Sergeant Chas "Yes Guv" Jarvis with a variety of roles where he could use his Scottish background in its own right; in **Taggart**, the comedy sketch show **Scotch and Wry**, and as the short-lived husband of Shirin Taylor's character in **Coronation Street**...

Arabian Nights (Sultan Badr Al-Din) (2000)
Umbrella
Holby City (PC Kennedy) A9: STAYING ALIVE PART 2 (9-3-99)
The Bill (Lynagh) ALL FOR ONE (30-10-98)
The Demon Headmaster (Smith) (1998)
A Dance to the Music of Time (Colonel Carlos Flores) (1997
The Bureaucracy (Barrett)
The Cage
Resnick
Bugs (Security Chief)
Lie Down with Lions (Lodo) (TVM1994
The Guilty (Inspector Atkinson) (1993)
Coronation Street (Peter Ingram) (1990)
Golden Years (Xicotenga)
Making News (Freddie) (1989)
Snakes and Ladders (
Gruey (Byrne)
Doctor Who (Kracauer) DRAGONFIRE (1987)
Scotch And Wry (Various) (1986)
Dempsey And Makepeace (DS Chas Jarvis) (1985-86)
Taggart (Dave Cuffrey)
The Lenny Henry Show
Red Eagle
Return to Treasure Island (Joe) (1985)
Bergerac (Eddie McCord) C5: COME OUT FIGHTING (31-12-83)
Who Dares Wins (Terrorist) (1982)
The Flame Trees of Thika (Ahmed) (1981)
Minder (Pearce) B8: ALL MOD CONS (30-10-80)
Charles Endell, Esq (Hamish MacIntyre Jr) (1979)
A Game for Vultures (Daniel Batton) (1979)
Doctor Who (Lan) DESTINY OF THE DALEKS (1979)
The Professionals (Handsome Negro [sic]) A10: STAKE OUT (3-3-78)

Porridge (McLaren) (1979)
Going Straight (McLaren) A1: GOING HOME (1978)
Space: 1999 (Security Guard) SPACE WARP (1976)
Virginity (1976)
Porridge (McLaren) (1974-76)
Antony and Cleopatra) (1974)

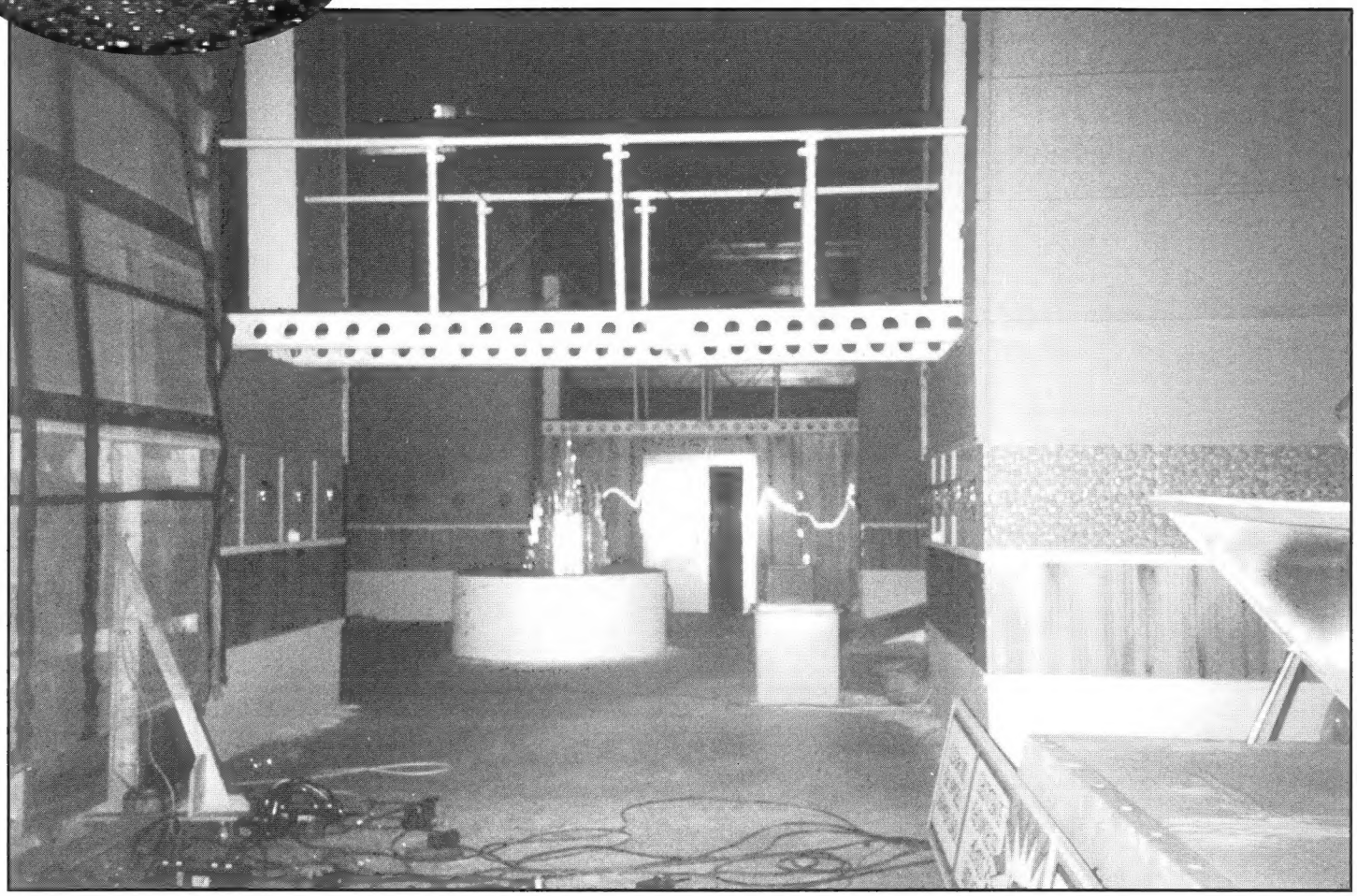
Patricia Quinn

Born on May 28 1944 in Belfast, Northern Ireland, Patricia Quinn won a place in film and theatre history at the first night of *The Rocky Horror Show* when, as the usherette, she became the first person to appear in Richard O'Brien's cult classic. Apart from reprising her main role as Magenta in film and stage revivals (and providing the iconic lips for the poster and opening titles), she also made noteable appearances as forceful women in **I Claudius** and the suffragette docu-drama **Shoulder to Shoulder**.

Married for the first time to Don Hawkins, with whom she had a son in the early 1970s, Quinn later became the partner of the actor Sir Robert Stephens, with whom she appeared in the BBC production of **The Box of Delights**, and who she eventually married in January 1995 during his last illness.

England, My England (Elizabeth Purcell) (1999)
The Countess Alice (Margot) (1995)
Bergerac (Dolly Hayward) F2: CROSSED SWORDS (9-1-88)

Doctor Who (Belazs) DRAGONFIRE (1987)
Fortunes of War (Mona Castlebar) (11-10 - 22-1187)
Lost Empires (Doris Tingley) (24-10-86 - 22-2-87)
The Box of Delights (Sylvia Daisy Pouncer) (1984)
Escape from El Diablo (1983)
Monty Python's The Meaning of Life (Mrs. Williams) (1983)
Shock Treatment (Nation McKinley) (1981)
Hawk the Slayer (Woman) (1980)
Hammer House of Horror (Lucinda) A1: WITCHING TIME (13-9-80)
The Outsider (Siobhan) (1979)
The Professionals (Isla) A12: LOOK AFTER ANNIE (17-3-78)
Clouds of Glory: *William and Dorothy* (Annette Vallo) (9-7-78)
I, Claudius (Livilla) (1976)
A Christmas Carol (Ghost of Christmas Past) (1976)
Beauty and the Beast (Susan) 1976)
The Rocky Horror Picture Show (Magenta) (1975)
Love School: *Beata Beatrix* (1975)
Shoulder to Shoulder (Christabel Pankhurst) (1974)
Adolf Hitler - My Part in His Downfall (Girl at Dance #2) (1972)
The Alf Garnett Saga (1972)
Rentadick (Chauffeuse) (1972)
Up the Front (Magda) (1972)
Van der Valk (Yvonne) A1 DESTROYING ANGEL (1972)



inheritance attracts the attentions of resident ladies' man Mike Baldwin, while in 1983 she'd played the female lead in **Give Us A Break**, a short-lived BBC attempt to cash in on **Minder's** success. Written by Geoff McQueen (the creator of **The Bill,** who'd later create the similarly-themed **Big Deal**), the snooker-based comedy-drama starred Taylor as the girlfriend of potential eighth Doctor Robert Lindsay who does her best to act as his conscience as he tries to make a star of her snooker-genius little brother – Paul McGann...

Shirin Taylor

Holby City (Eileen Hindell)
A2: HAPPY FAMILIES (19-1-99)
Casualty (Joan Taylor)
G16: THE TIES THAT BIND (2-1-93)
Coronation Street
(Jackie Ingram) (1990-1991)
Casualty (Helen Masters)
D3: A GRAND IN THE HAND (2-9-89)
Love with the Perfect Stranger
(Antonia) (1988)
Boon (Elena Sandini)
A3: ANSWERS TO THE NAME OF WATSON (28-1-86)
I Woke Up One Morning (Rosa) (1985-86)
Crossroads (Sue Kirk) (1985)
Give us a Break (Tina Morris) (1983)
Nana (Zoe) (1982)
Doctor Who (Camper)
THE STONES OF BLOOD (1978)

Set Design

John Asbridge had a fairly easy run with DRAGONFIRE. His studio allocation was a three day slot in July, followed by a two day session in August — exactly the same as the makers of PARADISE TOWERS had enjoyed, but with only three-quarters the amount of footage to shoot. Ian Briggs had been good to him as well, limiting the number of sets to less than a dozen. Yet another bonus was getting studio one, the biggest at TV Centre, for Block One.

The advantage this gave Asbridge was not having to split his sets as much as usual. More sets could be erected across both studio blocks which gave the Director the flexibility of less event driven deadlines.

A significant reason why Ian Briggs' scripts were so over-written was the volume of description he gave in his text, from costume suggestions to discourses about how sets should appear. This proved beneficial to the Set Design team and many of his stage directions were incorporated.

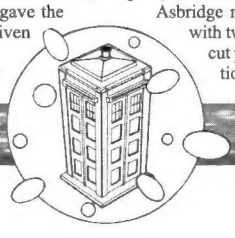
The hub of Asbridge's studio layout for Block One was the same bi-level tower Martin Collins had fitted together for PARADISE TOWERS, where it had been used for the main square and the catwalks of the first floor. The main tower was re-clad with flat panelling and painted white – a colour that would predominate in this story. Walkways leading off from the tower were retained (and painted white) but used this time to support new studio flats situated behind and below them so that these catwalks also doubled as awnings for those flats underneath.

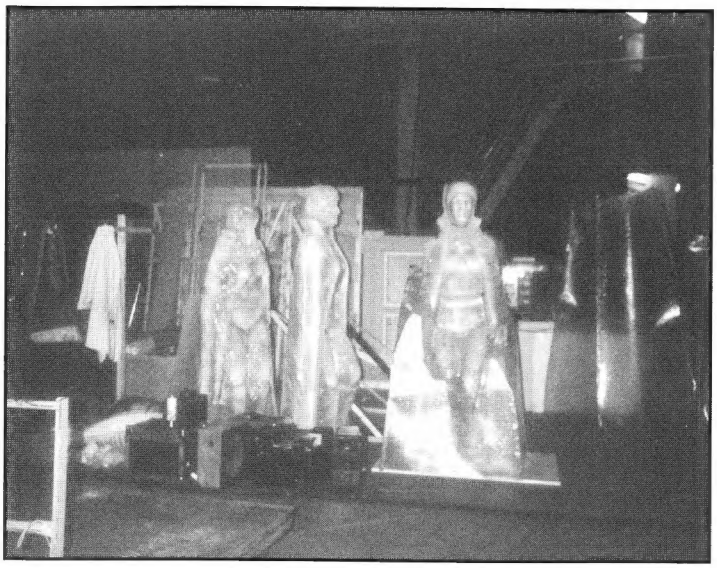
One quadrant was given over to the biggest of the sets, the cryogenic chamber. Ranks of curved semicircular freezing tubes were put up either side of the tower hub, with a second bank of tubes put up on the right-hand side first floor as well. The tubes themselves were simply sheets of clear corrugated plastic bent into curves. Ones that did not have to have extras inside were painted dark behind the plastic and filled with shop mannequin dummies covered in foil and shrink-film. Those that needed to contain actors were likewise painted dark inside but the curved front panels were all fixed into a frame that was attached to the studio lighting rig. By operating the appropriate lighting rig control, the bank of panels could move smoothly up or down.

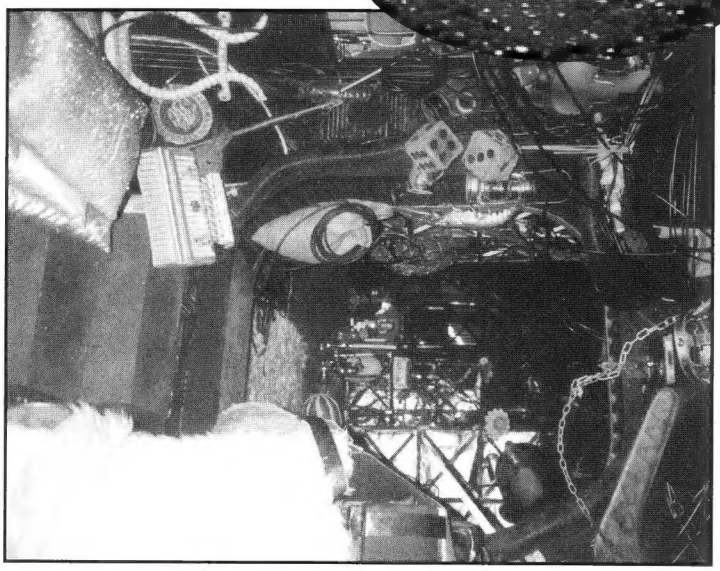
The 'wedding cake' control console was built jointly between Effects and Set Design. The latter built the main superstructure - an aluminium frame with hardboard panelling all round – while Effects supplied all the control panels. Like the TARDIS console the central unit could rise electrically with glowing lights illuminating the plethora of perspex bars, gold trim and other 'gubbins' inside. A section of these 'gubbins' was attached to another studio lighting rig for the scene in part three where the whole systems powers up and the main unit components come together around the treasure. To achieve a sense of sub-zero conditions, quantities of dry ice were booked for many of the scenes set here and next door.

Next door was the restricted zone set; Kane's domain. This occupied another quadrant off the hub tower and, like its neighbour, had huge backcloths of folded plastic sheeting hanging down behind the gantry walkways to suggest cliff-faces of hewn away permafrost. As well as several sliding door flattages clamped to the catwalk spans, this set had to have the solemn air of a church or cathedral.

Asbridge managed this by flanking the main background flat with two blue columns, surmounted at the top by crowns of cut perspex. Hung between these two columns was a section of gold and blue theatre curtain cloth, cut so that







the overall image suggested was the pipes of a huge church organ. Completing this visual analogy was the raised shape of Kane's freezer tank, positioned centre-stage like an altar. Dotted around the set were more control panels and various tanks capable of holding dry ice when needed.

Effects provided the various stages of Kane's ice sculpture. Three versions were built, each from clear vacuum-formed plastic, and each moulded around a medieval sculpture found in a props store. One version had to look complete, one had to look complete but melted, and the third had to look only half sculpted. For those scenes of the sculptor working with his chisel, a section of the half-complete statue was removed and replaced with a genuine block of ice. Also, prior to recording these scenes, a layer of frosting was sprayed onto the inside of the hollow sculptures to make the plastic sheeting look more like ice.

The freezer bar and café where the TARDIS lands were two ends of the same set, and this set was constructed by redressing the two corner sections of the cryogenics set. In practical terms this meant simply wheeling new set components in – a bar unit, door arches, blue curtaining and various price display awnings – to cover up the freezing tube flats. John Asbridge kept in Briggs' suggestions for various special offer signs; "Komet Krakkers", "Crab Nebula Pasties" and "Free Range Phoenix Eggs".

The two docking bays, upper and lower, were also redressings of quadrants around the hub tower, again using the sliding door unit. Effects made a copy of the door for episode two's scene where the dragon burns through a door panel and steps through. A channel was cut in the copy of the door and a ribbon of pyrotechnic fuse wire laid into it. A very thin polystyrene sheet was then pasted over the door to form a false skin. When ignited from behind, the wire burned furiously, sparking through the polystyrene and following the line of the cut channel.

Two smaller use sets were Ace's room and the flight deck of the *Nosferatu*. The former was a corner set with curtains to suggest walls. Her sliding door was the reserve side of one of the sliding door flats used in other sets. Many of Briggs' suggested set decorations were included, a poster, chemistry equipment, etc., but his original directions for "socks and knickers disappearing under the bed" were toned down in the typed-out script as "discarded clothes". The *Nosferatu* cockpit was a simple redressing of the set used as Gavrok's ship in DELTA.... To disguise its origins various foreground props were scattered about, including a violin, a hurricane lamp, a crown and that symbol of Seventies Capri-drivers: a pair of furry dice.

All the various tunnels, caves and passageways beneath Iceworld were done in Block Two. Again the hub tower assembly was pressed into service. The first floor walkways were panelled either side with layers of perspex and polythene sheeting to suggest ice and with polystyrene granules to suggest snow. The colour and brilliance of the studio lighting would be changed to denote whichever appropriate depth and level was specified in the script.

The creature's ice garden and gilded chamber proved impossible to realise as a full size set, so Asbridge compromised by building a number of foreground props using coloured, corrugated plastics, plus the first couple of feet of the background set. The space above was filled by a blue-screen cyclorama so that the arched walls and gilded ceilings could be added in post-production.

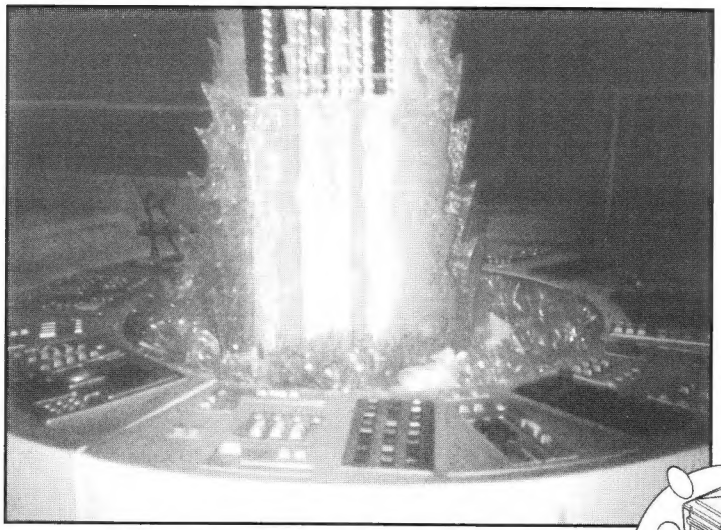
Another set that was impossible to do full-size was the cliff-face that the Doctor tries to climb at the end of part one. Consequently one of the hub tower catwalks became the cliff path, the remainder would be a matte painting, again added in during post-production.

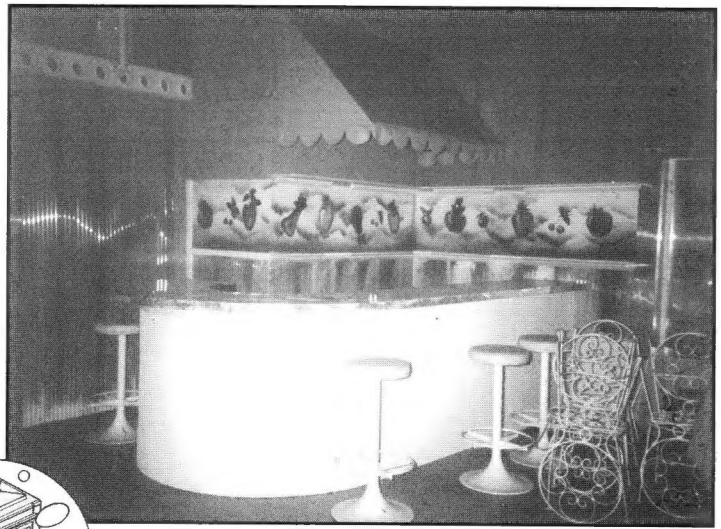
Make-Up

Compared to the massive period-detail operation required on DELTA..., there was very little in the way of specialist work for Gillian Thomas and her team on DRAGONFIRE. Tony Selby needed his Glitz beard trimming to size again, including the little gaps between his beard and sideburns that were a feature of the rogue in his debut story, *The Mysterious Planet*.

Glycerine mixed with white foundation powder was applied to the faces and hands of all the military staff employed at Iceworld to denote living in a cold, sun-starved environment. Edward Peel's pale sheen was far more pronounced due to his supposedly far-lower internal body temperature.

For the sculptor, who was wigged and bearded to





look suitably artistic, Ian Briggs had planned a lengthy death sequence with red freezer burn scars appearing on his face as Kane grasps him with his hands. Perhaps mindful of Michael Grade's instructions to get horror out of **Doctor Who**, this scene was trimmed down to a quick few seconds with no make-up wheals.

The mark of Kane seen on Belazs' hand was painted on with a stencilling pencil prior to its one appearance in the programme.

The idea for the cafeteria scenes, especially those in episode one, was that it should suggest the cantina in *Star Wars*, with an assortment of aliens dotted around the tables, eating and drinking. With Effects unwilling to fund or resource a major mask designing and building programme, Gillian Thomas turned to the freelancers Sue Moore and Stephen Mansfield for any masks and similar props they might have to hand. The pair responded with a number of full masks, half-masks and even an alien glove puppet named 'Eric' for these scenes. One eye mask in particular, a tailor-made party prop with a lizard-skin texture to it, so impressed Chris Clough that it was given to the little girl playing Stellar and a short ad-lib sequence of her startling Mel was slotted into the recording schedule.

In the end the production team had more masks to hand than they had actors willing to wear them. Many of the crowd scene extras declined wearing a mask, feeling it would prevent them

Costume

With so many German and Germanic-sounding names in Briggs' script it was hardly surprising that Richard Croft turned to that country for inspiration. He incorporated into his thinking part of the author's stage notes, that Kane and his staff should be dressed in white militaristic uniforms, but ignored a direction that each person would wear the Iceworld insignia and a name patch on their tunics.

The end result was a World War I Prussian officer silhouette in cream-white linen. Each uniform comprised white trousers with wrap-around leggings that extended from the knee down to the white slip-on shoes. The tunics were all specially made; double breasted with Velcro strips to fasten them along the right hand breast seam. Cuffs were piped with extra layers of the starched linen and cut to form 'V' shapes pointing back towards the elbows. The hats were gold-coloured hessian bowls, trimmed front and back with peaks, each having a spike emerging from the crown.

Making her final appearance in the series, Mel was given another two-colour outfit with the accent on red to match her natural hair colour. The main component was a two-piece trouser suit in shiny, gunmetal grey with tight-fitting leggings that ended halfway down the calf. The jacket was collarless and cut low around the back so that the scarlet shirt underneath, which featured a huge collar, could be folded back over the back of the jacket. Her shirt cuffs were similarly folded back over the jacket sleeves. She was given a pair of shiny black, calf-height boots, but the red lacings were only done up as far as the ankle before they were looped around the boot and tied in a bow at the front. Her wool socks were scarlet to match the shirt, as was her hair bow.

An appropriate costume for Ace was mutually agreed between Sophie Aldred and Richard Croft after Aldred had shown him a copy of *The Face*, a pop and fashion magazine aimed at teenage girls. The July 1987 issue featured a girl dressed to go clubbing in a black bomber jacket, black cycling shorts, designer T-shirt and wool tights. That was the image they both kept in mind as they toured the King's Road, Chelsea one afternoon looking for the right clothes. The result was very akin to the picture - a baggy, rayon anorak, heavy red tights, 'Doc Marten' shoes, a white T-shirt with a colourful expressionist motif and black shorts. Shorts were a practical measure for both Langford and Aldred since both were required to do rope climbing in the story. Croft had a badge-making company produce the Ace motif for the back of Aldred's jacket, but all her remaining badges were a combination of him shopping in Oxford Street, and Sophie Aldred digging through her own collection. The NASA patches were hers, as was a **Blue Peter** badge and the emblem of the Gerry Anderson club *Fanderson*, of which she was a fee-paying member. The rucksack was purchased separately from a camping shop and was far larger than Aldred had imagined. Her idea had been mid-way between a school satchel and a bum-bag.

Zed and the other crewmen zombies all wore off the peg grey jump suits trimmed with orange flashings. Special rayon outfits were bought for Stellar, the little girl, but the remaining cast were all kitted out in rented costumes from *Angels* or from BBC wardrobes. Some outfits were ex-**Doctor Who** and **Blake's Se**ven stock. The Doctor and Glitz both got to wear their established 'uniforms'.

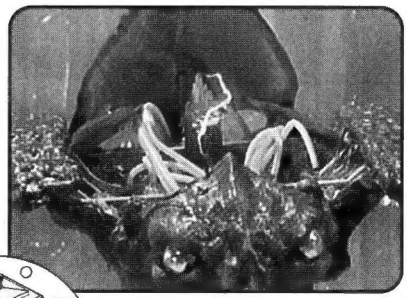
Technically Croft should have designed the treasure creature's costume, but as specialist materials and expertise were called for, Lindsay McGowan of Andy McVean's Effects team undertook the task instead. McVean himself produced the initial sketch, which owed a great deal to H.R.Giger's alien from Ridley Scott's film of the same name. From this McGowan produced a twelve-inch tall maquette of the creature in plasticine for approval by Chris Clough and John Nathan-Turner. Once approval had been given McGowan commenced construction of the suit using a mixture of latex rubber and polyurethane foam, with armatures supporting weightier elements like the claws and detailing down the back.

Two versions of the head were constructed. The first was a fibreglass unit that the actor would wear on his head like a hat, seeing out through a gauze-covered slit in the neck. The tricky part was installing all the equipment enabling the dragon to breathe smoke on cue, which ultimately proved very difficult for the actor to perform.

"He really couldn't cope at all, because he had a complete rubber body suit on, which was uncomfortable, and because his hands needed to be free and he had to operate the smoke from the nostrils with a blow switch. This meant that when he blew into the mouthpiece it operated a solenoid, but it also meant that you had to have a battery and a gas canister in the head, so the entire thing was quite top-heavy."

Andy McVean, *Ace the Inside Story of the End of an Era*, 1996

The actor chosen to play the creature, Leslie Meadows, was shorter and stouter than the ideal the Effects team had in mind when they designed the maquette, and even the addition of latex-coated platform boots failed to bring him up to the desired height.



The second head was cast in fibreglass from the same mould, but then cut apart and rebuilt around a metal chassis. That chassis supported a series of servomechanisms underneath that opened up various sections of the dragon's head to reveal the treasure jewel inside. Paul Mann looked after construction of this head, which would only ever be seen in close-up.

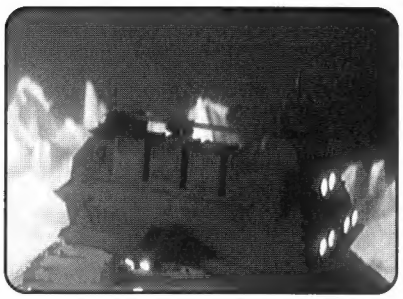
being 'recognised' by potential future employers. In these instances either Costume provided an unusual hat from stock, or Gillian Thomas dug out a wig. The most notable stock wig turned out to be an Argolin headpiece from THE LEISURE HIVE.

In contrast to the lengthy washing, drying and styling needed for Bonnie Langford's mass of curly hair, all Sophie Aldred needed was a couple of elasticised hair bands to tie her shorter locks into a pony tail or a tight knot.

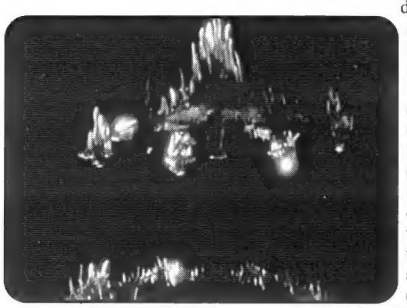
Visual Effects

The list of effects needed for this story was substantial. Mike Tucker's first task was realising all the new guns needed. Andy McVean produced the heavy-duty bazooka guns in fibreglass from an initial sketch. Their design was more complicated than normal as there were script requirements for the guns to be shown being assembled by the two guards on the 'ANT-hunt', as well as for them to be fired on cue. Tucker himself sketched and built the handgun prototype, which was passed forward to the BBC's plastics workshop for moulding and mass production in fibreglass as half a dozen were needed. Each of the working prop guns then had to be fitted with firing mechanisms that would create sparks when a pyrotechnic charged was loaded and triggered. One special gun was the deep-frozen version Kane extracts from a liquid nitrogen tank and drops, shattering it into tiny pieces. Using the same mould a gun was cast in PS2 resin, sometimes called toffee-glass, and painted to look realistic.

Tucker's next task was Glitz's doomed ship, the *Nosferatu*. He produced several sketches before settling on a design that paid tribute to the tug from *Alien* and the prison ship *London* from **Blake's Seven**. Two identical models were built using fibreglass, plastacard and pieces from commercial construction kits for detailing. Tucker built the one that would be seen lifting off and flying, while another prop builder, Alan Marshall, worked on the pre-cut and internally detailed version needed for the explosion shot. As well as the main *Nosferatu* prop Tucker oversaw construction of a matching scale landing pad, studded with tiny icicles, that could be electrically elevated, and a larger scale sectional model of the ship's main hatch and part of the docking bay boarding tube. This access tunnel was rigged with flashing warning beacons and small, hidden tubes that would blast a pulse of steam on cue to simulate air escaping during unlocking.

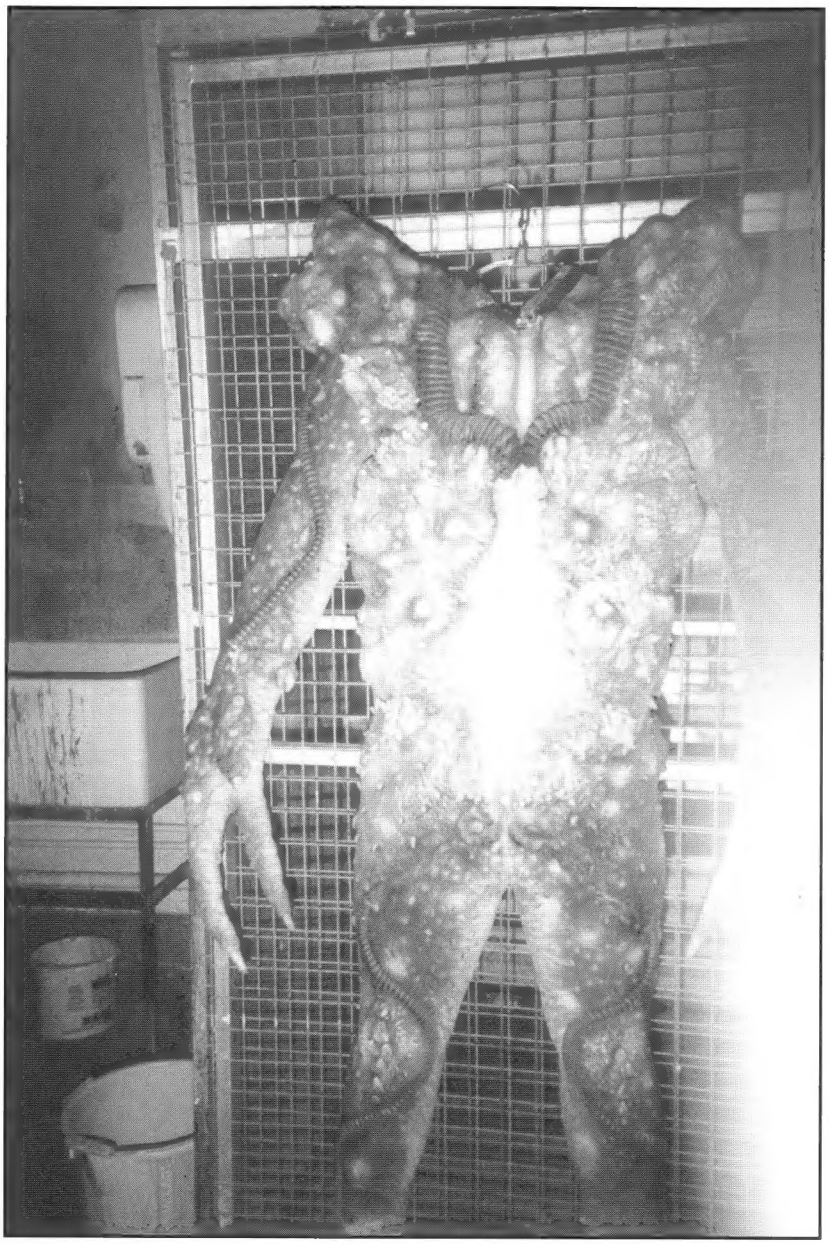


Construction of the Svartos planetoid was farmed out to an independent model building company who built it around a four-foot perspex sphere. The star-shaped central section of Iceworld was built separately using plastic and perspex and was designed so that it would sit in a sculpted recess on the city area of the main model until the moment when it would lift off and fly.



As Effects building for DELTA... wound down, so more of McVean's team moved over to working on elements for Dragonfire. Jonathan Clarke moulded and cast the jewel-like treasure that would feature so prominently in the programme, canisters of spray-on whipped cream had to be cleaned of their external graphics with wire wool before they could appear as cans of Nitro-9, there were control panels to build or renovate for Set Design, and thought given on how to achieve Kane's lethal freezing effects.

Kane's freezing touch was realised the same way as Scarman's searing touch in part one of PYRAMIDS OF MARS. Tubes were fed through the sleeves of the costume to just above the cuffs. Then, on cue, thin wisps of stage smoke were pumped through as the character grasped his victims. Showing wisps of mist from Kane's frozen coin needed a different approach. The table surface and the coin were painted with two chemicals which, when brought into contact with each other, reacted to produce smoke.



For episode three's finale — Kane melting under the glare of sunlight — McVean's ambition was to emulate on the small screen the dissolving faces effect done for *Raiders of the Lost Ark*, but with a much smaller budget. He turned to his freelancers, Moore and Mansfield, for the melting face shot. For Kane's face before the melting process they needed ideally to take a face cast of Edward Peel. But the actor was nervous about submitting to this and so, instead, Mansfield photographed him in a suitably agonised pose and sculpted up a head from sight copying the picture.

From this head a mould was taken and used to create several masks out of wax. Once they had enough masks, the original head sculpture was pared down until it looked partially like a skull. They then made new moulds and produced a fibreglass underskull with features that looked like Kane with his flesh stripped away. Dental teeth were added for additional realism with air bladders and tubes fitted in that would both animate the face during recording and help push away the 'melted flesh' from the skull. The finished effect would be achieved by placing a painted and toned wax face over the underskull, dressing the prop in Kane's hat and a section of his uniform, and then doing the sequence in one take. DIY hot-air guns would melt the wax and reveal the skull, while Effects assistants would simultaneously pulse the air bladders and pump yellow goo through the tubes. John Nathan-Turner's one stipulation was that the goo should not be blood-coloured in any way.

Visual Effects looked after the next shot – Kane's body withering and collapsing. As no details other than the costume would be visible to the camera, Andy McVean purchased a commercially available blow-up sex doll, inflated it and dressed it in Kane's outfit. The idea was to suspend this mannequin from one of the studio lighting rigs and then, on cue, begin releasing the air while slowly lowering the collapsing doll to the floor. That was the idea...

Production Diary

Thursday 16 July 1987

Stellar Lines

Sophie Aldred will later remember feeling a mixture of nerves and excitement as she walks through the door of room 202 for the first time today. Aside from John Nathan-Turner and Chris Clough she has yet to meet anyone from **Doctor Who**, so this is her day for grand introductions. Andrew Cartmel recalls being impressed by the dyed black army shorts, blue/white striped T-shirt and Doc Marten shoes Aldred is wearing and agrees to talk to Clough and Costume Designer Richard Croft about developing this as the look for Ace.

Today is the script run-through. The entire speaking cast is here and from 10:30 onwards the three rehearsal scripts are walked along in their entirety to assess how the words on paper come out when spoken by actors.

Already some changes from early drafts have been made. Originally Ace was to have owned a large stuffed toy dog named Wayne (just as Dorothy in *The Wizard of Oz* had owned Toto) where she secretly keeps the most powerful of her home-grown explosives. Glitz was to have rigged part of the cryogenics section with a booby-trap that Mel and the Doctor nearly trigger, while the little girl has gained a name, Stellar, with a member added to the speaking cast as her mother.

During read-throughs timing problems are discovered that will need resolving. Episode one is due to end with Ace and Mel's first sight of the creature, but this will leave the episode over a minute short, therefore notes are made to pull forward the Doctor's predicament on the ice-face so that his cliff-hanger becomes the episode's as well. This leaves episode two short of material now. One solution is to ask Ian Briggs to pad out still further the theosophical banter between the Doctor and Arnheim that Cartmel will later admit is one of his favourite scenes in **Doctor Who**. Even this can only be taken so far so, reluctantly, the production team agrees to lose the planned climax – Kane freezing Belazs to death for betraying him – substituting Kane overhearing the Doctor reveal that the creature is the treasure after all.

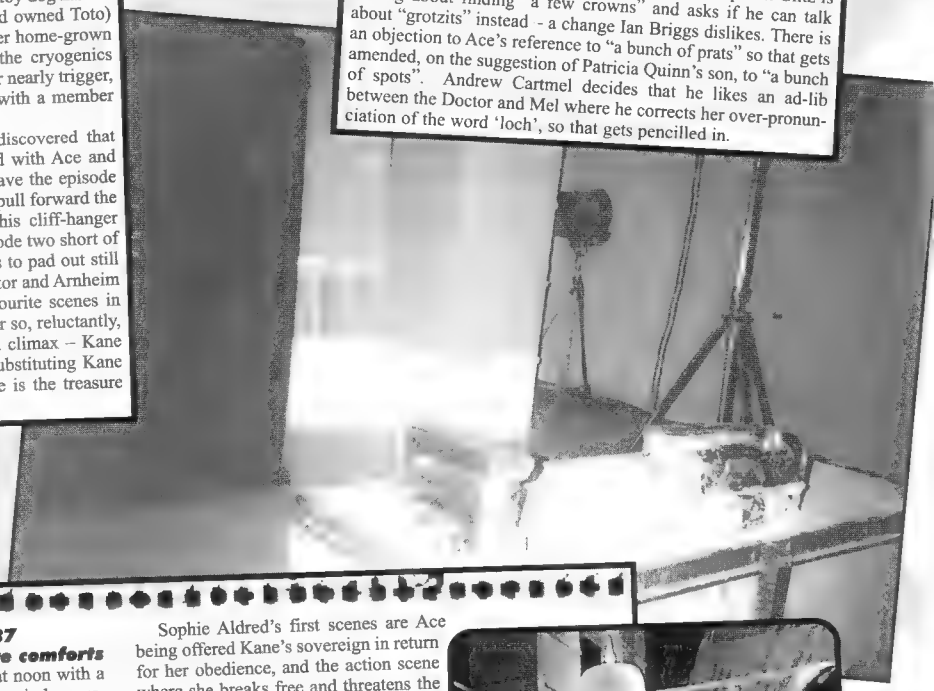
Friday 17 to Monday 27 July 1987

Spot's fine

Chris Clough has not been idle since the previous story wrapped production on 7 July. In his own words, "I think we had only one week between coming off the OB for DELTA AND THE BANNERMEN and going back into rehearsals for DRAGONFIRE. So everything had to be set up at the same time. I really needed to know that everything was prepared so that I could use that free week just to relax and to get my mind clear from the previous story.

"We did have a very tight recording schedule, and fortunately we didn't fall into the trap of letting things drift at the beginning. Because if we had fallen behind then, by being too fussy or having things go wrong, it would have been very difficult to make up that time later."

Virtually the entire guest cast is present for these rehearsals as nearly all of the big cast scenes are in Block One. This helps in the development of characterisation and minor changes are agreed even at this late stage. Tony Selby picks up that Glitz is talking about finding "a few crowns" and asks if he can talk about "grotzits" instead - a change Ian Briggs dislikes. There is an objection to Ace's reference to "a bunch of prats" so that gets amended, on the suggestion of Patricia Quinn's son, to "a bunch of spots". Andrew Cartmel decides that he likes an ad-lib between the Doctor and Mel where he corrects her over-pronunciation of the word 'loch', so that gets pencilled in.

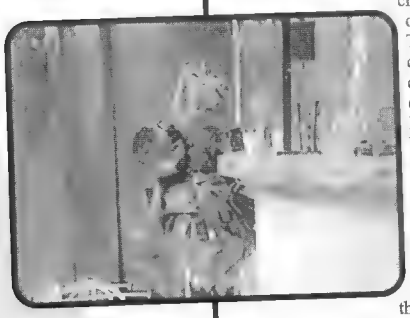


Tuesday 28 July 1987

Creature comforts

Camera rehearsals begin at noon with a full cast of extras including six bar customers, twelve mercenaries (six of whom will be bar customers at first), four of Glitz's former crew-mates and four guards. A problem is detected as the cameras focus on Sophie Aldred's yellow and black tights. The tightness of the patterning is causing a 'Moiré' (strobing) effect to be visible on screen, so hastily Richard Croft locates a garish set of red tights that will do instead.

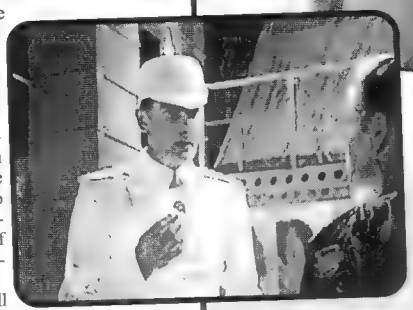
After lunch, rehearse-recording begins on the set left of the hub tower; the cryogenics room redressed as the café and bar areas. Miranda Borman, the juvenile playing Stellar, can only work for a set number of hours per day due to child labour laws, so Chris Clough cracks on and records her witnessing the TARDIS's arrival for part one and being carried into the café by the creature in episode three. This is the creature's one and only appearance in Block One. On all other occasions it will be seen in the underground sets which will not be erected until Block Two. Once these scenes are done, John Asbridge's crew whips away the café facades and props, wheeling in all the cryogenic chamber dressings in their place. Miss Borman has one more scene to do today – the girl picking her way through all the debris in part three – before she can be released.



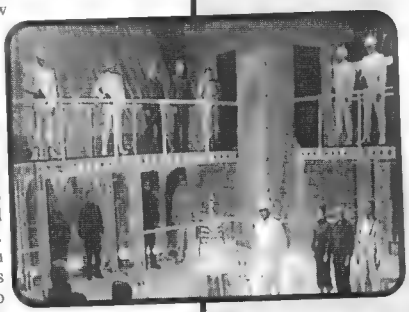
Thereafter the action backtracks to the start of episode one for Zed's scene with Kracauer, followed by subsequent scenes of the crewmen being frozen, and Belazs asking Kane to be given Glitz's spacecraft as reward for her services.

Sophie Aldred's first scenes are Ace being offered Kane's sovereign in return for her obedience, and the action scene where she breaks free and threatens the guards with a canister of Nitro-9.

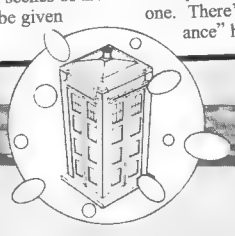
After dinner and make-up changes for Glitz's crew-mates, recording continues in the cryogenic chamber with Kane awakening five of the zombie mercenaries and despatching them to find Mel and Ace. This scene is carefully choreographed to time the pulsing of red lights in the cryo-tubes with the lifting of the door panel.



The remainder of the day sees all remaining large cast scenes in the cryogenics chamber coming into frame; Belazs deciding to revolt against Kane, several sequences of Bazin and McLuhan preparing for their ANT-hunt – with Viz FX weapons – Kane releasing all his zombie mercenaries, and a few episode three scenes of the Doctor's party being offered Ace's life in return for the treasure. These last two scenes prove impossible to capture to the Director's satisfaction in the time left before ten o'clock, so the Director opts to defer finishing them till tomorrow.



As everyone begins packing up to go home, John Nathan-Turner approaches Sophie Aldred to ask her if she would like to become a regular on the series. He and the Director are pleased with what they have seen, and the contract is hers. As she accepts and prepares to leave, Ian Briggs hands her a congratulation card bearing an image of Dorothy from *The Wizard of Oz*. "I watch you, and it's as though the two girls have been rolled into one. There's a real feeling of life being lived in your performance" he wrote. It's a card Sophie Aldred will treasure.



Wednesday 29 July 1987
Teenage Kicks

Work begins at 10:30 with two and a half hours of camera rehearsals. While this is going on Ian Briggs and Andrew Cartmel are rejigging one of the scenes due for recording today. This is the very last scene of the story as the TARDIS departs Svartos, which was due to have featured Glitz and Ace. But since John Nathan-Turner's casting decision about Sophie Aldred yesterday, the original scene is now invalid. There is no time for the artists and Director to learn and rehearse a complex replacement scene, so five pages of dialogue are trimmed down to just one page; a short sequence of Stellar's mother at last finding her wayward daughter just after the TARDIS has left.

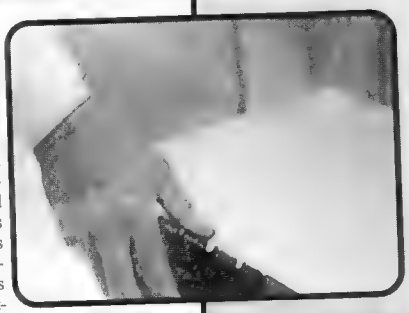
Miranda Borman is in the studio again today for a few more scenes – including the finale rewrite – but first off Chris Clough concentrates on capturing the two scenes left over from yesterday. They are short pieces, less than a page apiece, and are completed within half and hour.

Lighting up the restricted zone set, Wednesday's schedule begins with a couple of Stellar scenes; her creeping into the hall and witnessing Kane rising from his cabinet, and a short sequence of her looking at the teddy bear under its handkerchief blanket. Moving back into the freezer centre Briggs' rewritten finale scene is walked through and then recorded before Miss Borman is released for the day.

There are only two extras playing customers and four playing guards in studio today, but two shoppers are all that are needed for the few remaining freezer centre scenes due this afternoon. These are all for episode three and, as yesterday, feature sporadic tannoy announcements. The voice-over artist recording these into a separate microphone is Lynn Gardner, the actress originally hired to play Ray in DELTA AND THE BANNERMEN until a motorbike accident forced Chris Clough to recast Ray. So, by way of recompense, Briggs and Cartmel have written an announcer's role into DRAGONFIRE, which Lynn Gardner takes on while still walking with a stick.

The final freezer centre scene is Glitz's first today, and features him being bullied by Stellar's unnamed mother (listed only as Customer in the credits) into hunting for the child. The cameras have already moved back to the restricted zone, and the freezer centre set closed down, when someone in the gallery notices that Glitz's beard is noticeably darker than it was yesterday. The Director agrees but it is too late to reshoot now. That scene will need remounting tomorrow.

Scenes in the restricted zone occupy the remainder of the afternoon and part of the evening sessions. Larry Bishop, as the non-speaking sculptor, plays his first scene as Kane encounters Zed and kills him, having first retrieved his toffee-glass gun from a dry-ice tank and watched it shatter on the floor. Scenes with various evolutions and devolutions of the statue follow in order; a semi-complete version as Kane enters his cabinet for the first time, a covered statue as Belazs goes to peek under the muslin, and the finished prop as Kane admires the sculptor's work, kills him and later re-enters his cabinet. For Kracauer's bid to kill Kane by raising the room temperature, the blobby statue is wheeled in and doused with glycerine. Visual Effects blames a faulty piece of electrics when some of the red gauges recording the temperature rise don't seem to be working smoothly. In truth, these gauges are being operated by an Effects Assistant behind the wall flat, but no-one in the gallery notices…

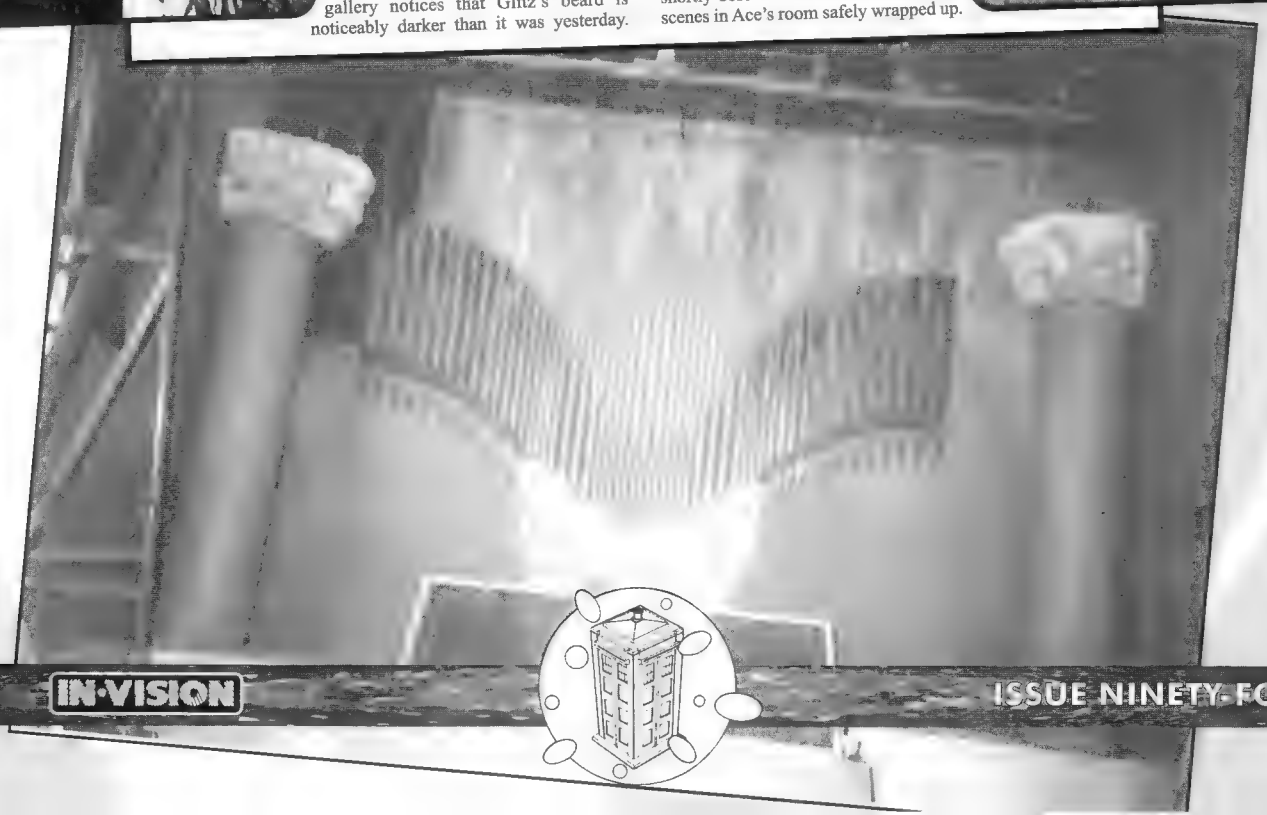


After dinner, two scenes aboard the *Nosferatu* flight-deck for episode two are recorded. Various curtains and scattered props mask the fact this is the same cockpit seen in DELTA…

Cameras covering the restricted zone have been repositioned as new flats and props are brought in to redress part of the area as Kane's control room; the centrepiece being the elaborate 'wedding cake' control console around which many sequences will take place. Some of the buttons and switches have been rigged to turn panel lights on and off as most of the six scenes involve characters listening to monitored conversations or intercom messages.

The last scenes of the day are in the corner of the studio dressed up as Ace's quarters. Ian Briggs is still so passionate about ensuring his stage directions about underwear being visible on the set are complied with that one of the dressers hands him a pair of white knickers. Reportedly Briggs wears them tucked into his jacket pocket – until he encounters Bonnie Langford who casually enquires what is in that pocket…

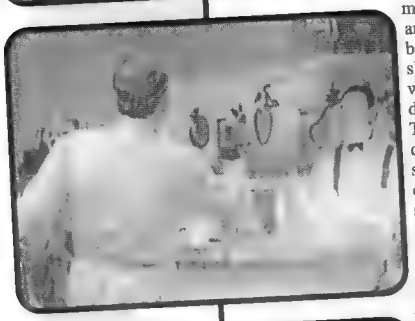
Recording completes on schedule shortly before ten o'clock with all four scenes in Ace's room safely wrapped up.



Thursday 30 July 1987

Meltdown

The same timetable as yesterday applies today, so after a 10:30 start, a morning of camera rehearsals, and 75 minutes for lunch and line-up, the Director opens proceedings with the remounted scene from Wednesday between Stellar's mother and Glitz in the freezer room. Moving around the set a little, a refreshment cafe is now in existence, complete with bar, tables, chairs and a host of extras dressed in various costumes from past BBC science-fiction productions. Miranda Borman is back for her few scenes today, along with Shirin Taylor as her mother (dressed in one of Servalan's ostrich feather costumes from **Blake's Seven**) who faces the ignominy of having milkshake poured over her. Richard Croft is concerned that the Servalan costume should not get soaked as cleaning parts of it will be impossible. Sophie Aldred is carefully schooled over where to and where not to throw the glass of milk. Unlike the gusto she showed in rehearsals, with an empty glass, the live take sees her taking great care with such a once-only shot.



With this scene recorded, and while Effects are dressing characters for the next action scene, Chris Clough moves his cameras over to the studio area configured as the upper docking bay; essentially a couple of flats and a sliding door unit. Effects have been at work here too as the first sequence is the door's 'destruction' courtesy of Nitro-9. There is a loud pyrotechnic bang that demolishes the Styrofoam door, with some of the extra debris showering down on cue from one of the overhead studio gantries.

Up next, the refreshment bar massacre, which is actually a lot less than it looks with all the close-ups and cutaway shots the Director records. The only person visibly shot is the unnamed bar manager (Anderson in the script) who is wired with a pyrotechnic chest plate for his execution. The child then gets to do her final scene today — a solo of her trotting out of the now deserted bar.

Backtracking to episode one Anderson and his complement of customers are all suddenly alive again as cameras roll to record lengthy scenes of the Doctor meeting Glitz again and hatching plans to go in search of the treasure. By agreement a small in-joke is added in the shape of the Doctor being seen to be reading a paperback of Bernard Shaw's *The Doctor's Dilemma*.

Kane's control room is the next location required, this set now dressed with an additional flat — the shutter-screen covered window looking out onto the surface of Svartos. This is the venue for the show's big effect; the melting of Kane's face. Before then the lengthy final confrontation between Kane, Glitz and the time travellers is played out. It is a complicated scene to do as there are mechanical props to move on cue, lighting changes to effect, and the blazing rays of sunlight through the open screen that will need to match lighting on the prop Kane cutaway shots.

As there is still a lot of work to do on the prop Kane, this cutaway will be recorded in block two. So this climactic scene ends with that rear-view cutaway of the full size Kane figure deflating as air hisses out of the blow-up doll beneath its clothes and hat. A second take of this scene is needed after the trousers on the doll fall down in full view of the camera, causing much laughter both in the gallery and on the studio floor. A second take goes better, but Clough is still not happy. To give him more options, the Director asks Edward Peel to stand in for the dummy, playing the sequence as before but having the actor just sink to his knees instead. This is actually the shot the Director chooses to use.

After a break the episode three crowd-panicking scene in the upper docking bay (with a 'repaired' door) is played out before the set is cosmetically changed, with the addition of a few signs, to become the lower docking bay. Here Arnheim the guard gets to perform his set-piece debate with the Doctor on philosophy.

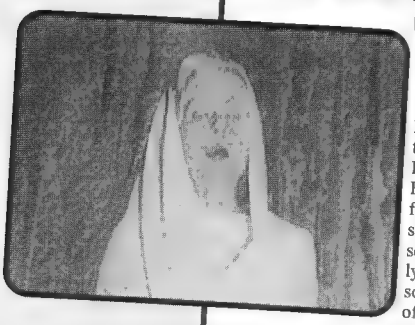
The final scenes of Block One all belong to the lower docking bay for episode three. They begin with all the customers fleeing aboard the *Nosferatu*, herded by zombie mercenaries, and end with several short solo scenes of Glitz watching his spacecraft take off and then be destroyed. Model filming is still to take place, so no views out over the landing bay are possible. Only the flaring of a spotlight on Tony Selby's face denotes the explosion. The final bit of dialogue is Glitz snarling the word, "Kane".

Monday 3 to Tuesday 11 August 1987
Meet the Press

A return to Acton for all those booked to attend Block Two. There is a far smaller cast overhead for this second studio as none of the action takes place in the city of Iceworld. Edward Peel has completed all his scenes, so too have the artists playing Kracauer, Belazs, Zed, Anderson, the Sculptor, the Announcer, Arnheim plus all the extras playing customers and guards. The only new faces are Daphne Oxenford for her insert shots as the Archivist, and extras playing some of the zombie crewmen.

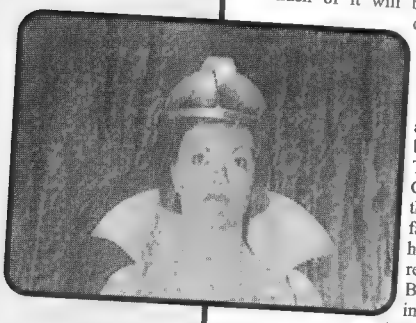
During this period John Nathan-Turner advises Sophie Aldred and Sylvester McCoy that he has arranged a Press Call for the morning of 13 August to announce the casting of Ace. He wants to present Aldred in as glamorous light a possible, and so suggests she and Richard Croft should go shopping yet again for some appropriate 'glad rags'.

Ian Briggs and Andrew Cartmel are not idle during this fortnight of rehearsals. Their biggest job is getting the 'farewell Mel/welcome aboard Ace' scene written in time for recording all of the TARDIS interior scenes that are going to be done on day one. It proves a major challenge as Bonnie Langford is unhappy at the off-hand sentiment her character displays in the first draft, while Sylvester McCoy favours using lines he remembers saying at his casting audition. Pulling all these ideas together is difficult and by the end of this rehearsal period, the writers are still not happy that they've got it right…

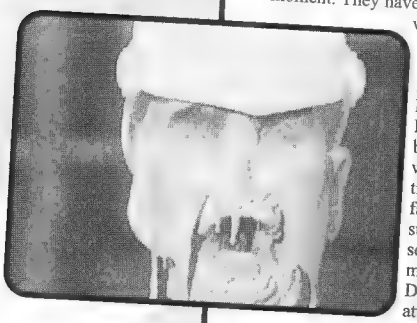


Wednesday 12 August 1987
Archive Recordings

With a lot of material still to record, the timetable is as strict as before, and the first session is rostered to begin at 14:30. For some, work begins even earlier than that. Meeting up for breakfast in the BBC canteen Andrew Cartmel and Ian Briggs thrash out a final version of the farewell scene, apparently penning some of the dialogue on paper napkin squares so they can swap the order easily. Once the two are happy they have something workable, Cartmel hurries off to get these notes typed up into five pages of script.

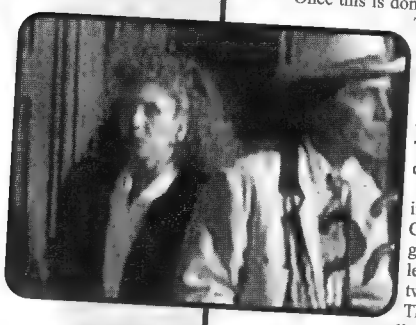


For most of the cast, the afternoon is an easy session as much of it will be concerned with doing insert shots, cutaways or TARDIS interior scenes. Making her single appearance today is Daphne Oxenford, the legendary presenter of Home Service **Listen with Mother** broadcasts during the Fifties and Sixties, whose choice to play this brief but key role has been John Nathan-Turner's. Her scenes are done against a Chromakey background, as are those of the actress playing the static but living face of Xana. Originally Tricia Clark had been booked for the part as she resembled the face of the statue, but Belinda Lee has taken her place today instead.



In between takes, Stephen Mansfield and Sue Moore are busy preparing the prop Kane for its big moment. They have been busy on this one effect for several weeks and have worked all through last night to get it ready for this afternoon.

The melting face shot is recorded in close-up over several minutes with Moore, Mansfield and some of the Effects team operating the hot air guns, bladders and pumps that are in use as the wax face is seared away. In post-production this sequence will be played back at fast speed to make the effect more startling. The freelancers have brought several wax faces with them in case more than one take is needed, but the Director is happy enough with the first attempt, despite one of the wax eyes plopping out and one of the 'goo tubes' gushing forth more than just a trickle of yellow slime.



Once this is done it is time to record the few minutes of TARDIS interiors due to go into DELTA AND THE BANNERMEN. This batch includes an opening scene with Mel so Bonnie Langford's first Wardrobe call today is to fit her out in the black and white attire seen in part one of that story. This is a sequence that will later be deleted during post-production.

While Langford is changing back into her DRAGONFIRE costume Chris Clough begins work on the first of the gantry sets. The gantries are all upper level catwalks radiating out from the two hub towers used in Block One. Those hub towers have been stripped of all the flats used in Block One and replaced with surrounding sheets of perspex, polythene and Styrofoam for the upper levels and rock-textured flats underneath. One of the flights of stairs permanently connected to the assembly has been uncovered to form the setting where Ace tells Mel of her background on Earth while they are hiding from Pudovkin.

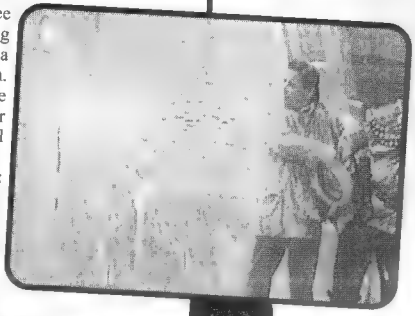
The first scene on the catwalks (labelled Gantry Area "C") is a brief shot of the dragon creature carrying Stellar to safety. The is Miranda Borman's only appearance in Block Two and she is released thereafter.

For virtually the remainder of this afternoon's work, Chris Clough's cameras are concentrated around the foot of the ice face area, shooting scenes for all three episodes, several of which feature climbing sequences. In Briggs' story outline he imagined the characters using ropes to descend the cliff, even to the point of having Ace abseiling in one sequence. During rehearsals none of the artists involved had been that keen to try rope work, so the Director has agreed to the use of a metal folding ladder instead. This does not stop Sylvester McCoy from milking these shots for all they are worth, making great comedic play of the Doctor being helped down by Glitz; a shot that ends with them both knotted up in a bundle of limbs. During one of these takes, however, McCoy accidentally kicks Selby in the head causing all recording to stop while the dazed actor is checked out.

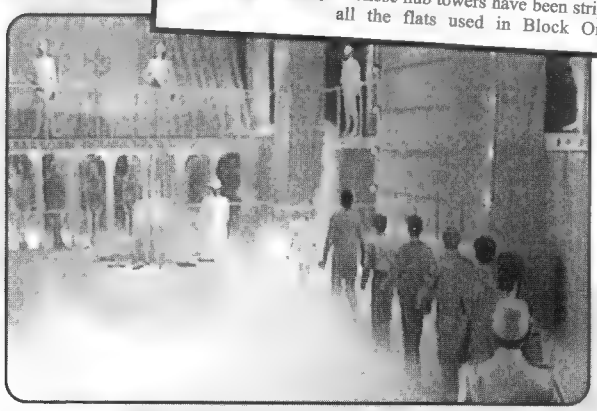
Just before dinner a brief episode one gantry scene with Mel and Ace is captured so that work can begin after the break in the TARDIS set, allowing the scenic crew time to change Gantry Area "A" into stairwell Area "C".

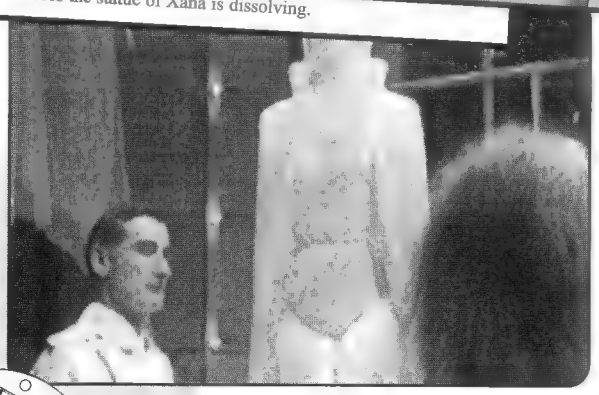
The farewell scene is talked through with all involved parties over lunch, which gives the cast an impromptu opportunity to rehearse it. Back in studio all other TARDIS scenes from episodes one and three are cleared first to ease the pressure on everyone for what could be an awkward bit of recording, given the lack of proper rehearsals. But all goes well and everyone expresses satisfaction with the end result.

Evening work continues with that lengthy exchange on the stairwell between Mel and Ace about the latter's past, and then with three linked scenes in Area "D", revolving around the creature burning through a bulkhead door as Glitz draws his gun. Effects are heavily involved in these takes as they are supervising the door cutting and blast sparks hitting a wall after the Doctor deflects Glitz's shot.



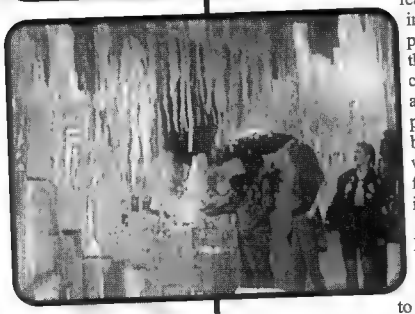
The final scenes of today are Glitz dejectedly telling the Doctor of Kane's intention to confiscate the *Nosferatu*, and an extreme close-up shot of water running over melted ice that will be used as a cutaway in part two where Kane notices the statue of Xana is dissolving.





Thursday 13 August 1987
The Bazin & McLuhan Hour

An even earlier start than normal for Sylvester McCoy and Sophie Aldred who are due at the famous '**Blue Peter** Garden' behind Television Centre at 10:30 for a pre-arranged Press Call to announce Ace. Decked out in a cloud-patterned skirt, a white off-the-shoulder top and her hair worn more loose than as Ace, Aldred and McCoy pose under rainy skies around the police box while John Nathan-Turner fields questions from a small army of journalists and photographers. Afterwards a small reception is held in one of the hospitality suites, where there are more opportunities for reporters to ask questions, before the two time travellers are due back at studio TC3 for afternoon camera rehearsals.

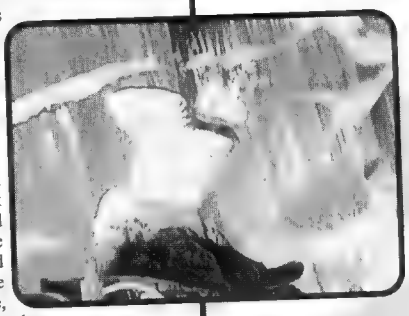


Today's opening six scenes prominently feature the Doctor and Ace and take place in the alien chamber set. This set only partially exists as a work of construction, the remainder is a huge blue CSO backcloth onto which Dave Chapman will add a replacement background. A BBC stills photographer is on set today, as always, but instructions issued by the Producer will prohibit the issuing of photographs from this set for quite some time due to its absence of background.

CSO footage recorded yesterday, of Xana and the Archivist, is superimposed into the picture by Dave Chapman who gives the inlaid images a slight shimmer to suggest they are 3D holograms.

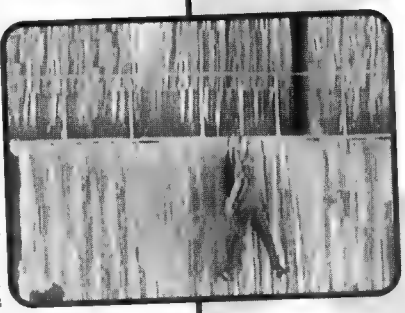
With these scenes completed the action moves to Black Area "I", one of the zones underneath the gantry catwalks. The first two scenes in this darkened corridor are where Glitz gets pinned to the ground by a collapsing beam of ice. Quite a number of takes are needed of the first part of this scene as Chris Clough is unhappy about the lighting. "It's too bright" he tells Lighting Manager, Don Babbage, but in return Babbage is reluctant to take the brilliance down too much because it will degrade the quality of signal picked up by the cameras. There is an Effects overhead as well as Andy McVean's team are responsible for triggering the fall of (lightweight) rocks and spars that will pin Glitz to the ground. As soon as these two scenes are cleared Mel and Ace take over the same set for their first confrontation with the creature that will form part of the episode one cliff-hanger. Reportedly, having had a few drinks at the Press reception, Sophie Aldred's head is non-too-pleased by its first exposure to one of Bonnie Langford's ear-piercing screams.

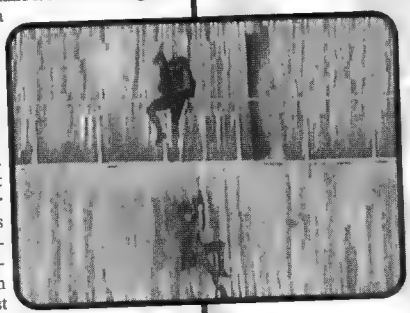
Pudovkin and four extras playing zombie-crewmen are needed for the next batch of scenes that take place back atop one of the gantry crossroad points, labelled Crystal Passage "C". Shooting any scenes at catwalk level are awkward because the height of these sets limits the number of cameras that can be used. None of the pedestal cameras can view from floor level so Chris Clough is restricted to using his one crane-mounted camera for long-shots and a hand held camera for closer perspectives.



Chase scenes with zombies through the crystal passages and along Black Area "I" take work up to and beyond dinner, after which all the extras are released. The ice garden, a ground level area, is the final new set of the serial, with three scenes located here, most of which involve Bazin and McLuhan on their ANT-hunt in episode three. Further material for this episode is then recorded, taking in the deaths of the two hunters and various preceding scenes in the crystal passages and various gantry areas.

The final four scenes of the day only involve Sylvester McCoy, and are the later infamous shots of him walking along the ice face and, apparently, getting a sudden desire to climb over the balcony and hang there by his brolly. The live-action component of these scenes is an exposed part of one of the gantries with ice-face flattages behind and below McCoy. These images are captured using one locked-off camera. Another locked-off image, a model of the ice face, is viewed by another camera. Up in the gallery Dave Chapman uses 'Paintbox' to matte the two shots together, electronically blurring the edge around the inlaid foreground image of McCoy. The end result is technically impressive, but because nobody thought to taper off one end of the catwalk - to make it look as though the Doctor's pathway had ran out - a plausible reason why the Doctor decides to clamber over the railing is not visually established. Briggs, Cartmel and Clough will acknowledge this learning point after the episode has been transmitted.





Ten o'clock brings not only an end to the recording of DRAGONFIRE, but also an end to production on **Doctor Who**'s 24th season. Sophie Aldred gets her first taste of the customary 'end-of-term' party at which outgoing companion Bonnie Langford is presented with a huge bouquet of flowers. Many cast members from DELTA AND THE BANNERMEN are also present in room B209, and the party goes on well into the night, as usual.

Sophie Aldred has little time to stand and stare. As well as **Doctor Who** her agent has recently secured her a presenter's job on a new BBC1 children's activity programme called **Corners**. Rehearsals for this series are due to start next Monday (17 August), with location shooting scheduled three days later on 20 August – her birthday as well as that of Sylvester McCoy.

An Adventure In ~SPACE AND TIME~

CHECKLIST 2

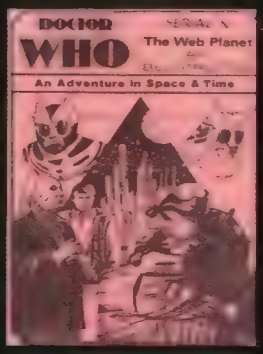
The collected reference works
dates of first publication:
June 1981 to May 1982

 # 13 - serial L - Jun 1981
Series Editor: Tim Robins
Cover art: Tony Clark

Character profiles of Vicki and Koquillion. Dennis Spooner on urgently needed script re-writes and an underground confrontation for the Doctor

 # 14 - serial M - Jul 1981
Cover art: Stuart Glazebrook and Gordon 'Drog' Lengden

Spooner on comedy in 'Doctor Who', profiles of all the leading protagonists, and Paul Mount wonders if format boundaries were being pushed too far



 # 15 - serial N - Aug 1981
Cover art: Tim Robins

"A classic in concept if not in realisation" depicted in 'tele-snaps'. Feature on Costume Design and enlarged technical observations. And Spooner's comments too...

 # 16 - serial P - Sep 1981
Cover art: Stuart Glazebrook and Gordon 'Drog' Lengden

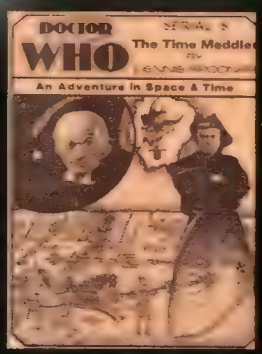
Lengthy profiles of the lead characters. Paul Mount reviews the TV story's differences from events in the novelisation.

 # 17 - serial Q - Oct 1981
Series Editor: Gary Hopkins
Cover art: 'Drog' Lengden

Character profile of Ian Chesterton and studies of the Moroks and the Xerons. A reprint of the 'Radio Times' feature.

 # 18 - serial R - Nov 1981
Cover art: Stuart Glazebrook

An art-heavy issue with special graphics and cover design. Profiles of Mechanus and Aridius, 'tele-snap' stills, the 'Radio Times' feature and expanded technical notes.

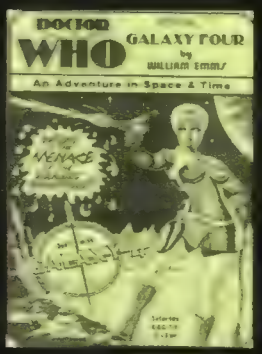


 # 19 - serial S - Dec 1981
Cover art: Andrew Martin

Trevor Wayne profiles the Meddling Monk while Paul Mount review's Peter Butterworth's contribution to, "...a very satisfying end to the second season..."

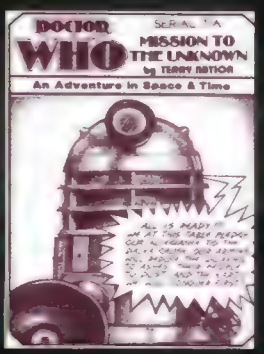
 # 20 - series 2 - Jan 1982
Cover art: Stuart Glazebrook

Doctor Who at the movies - the first Cushing film. Hartnell in the comics. Gary Hopkins and Paul Mount summarise the second season's changes. Plus the first book covers.



 # 21 - serial T - Feb 1982
Cover art: Stuart Glazebrook

The introduction of longer technical notes. Profiles of the Rills and the Drahvins. Chumbley construction revealed and a thumbs-up review from Trevor Wayne



 # 22 - serial T/A - Mar 1982
Cover art: Andrew Martin

An assessment of Verity Lambert by Tim Robins while Jeremy Bentham profiles this show's central character, Marc Cory. And the Daleks are back too...

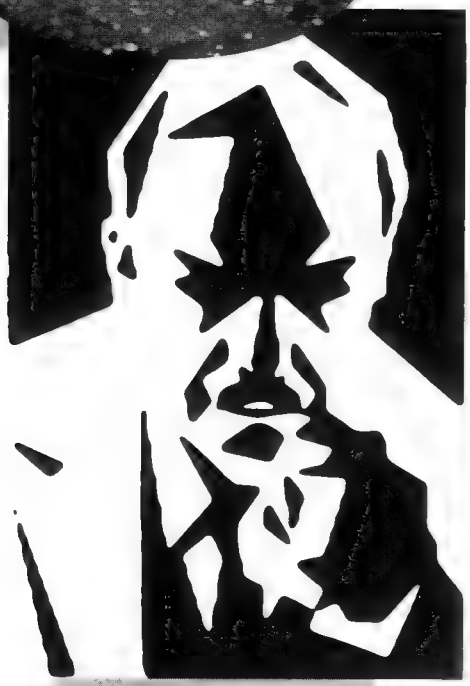
 # 23 - serial U - Apr 1982
Cover art: 'Drog' Lengden

Profiles of Vicki and short-lived companion Katarina. A reprint of the 'Radio Times' feature for 16 October, and Trevor Wayne compares this serial to other trojan war productions.

 # 24 - serial V - May 1982
Cover art: 'Drog Lengden'

The first six episodes under the microscope with reprints of several 'Radio Times' features from around the regions, and a profile of Mavic Chen.

many of the titles on this checklist are now out-of print
for a list of titles in print, please send an SAE to the CMS subscription address



"SIT DOWN, PLEASE," said the Headmaster.

The girl took her seat in front of the great desk, glancing in fear at the slim birch cane laid carefully across it as a symbol of authority like the Mace in the House of Commons.

"Well now, what are we going to do with you," he said.

"I don't know..."

"...Sir," she added, hurriedly.

"Fighting, I hear."

"They were calling little Rachel a... they were saying she was Jewish, Sir."

"Well, Miss Jensen is Jewish, Natasha," explained the Headmaster patiently, fingering his neat, new-grown little moustache. "You can't argue with facts." The girl was only twelve after all. Young enough to learn from her betters.

"But they were doing more than that... Sir." Natasha could see them, cocky fifteen years olds like Reggy Peters, swaggering around in their crisp black shirts as they loomed over the defenceless little kid from the first form. They couldn't even pick on someone their own age.

"So you attacked them." The Headmaster sighed. He couldn't approve of the lads taking things into their own hands like that, there were ways of doing things, but they had a right to be aggrieved. There'd been too many of these people flooding into the area over the last few years, claiming they couldn't live where they came from any more just because someone had taken charge, and stealing jobs from decent people, local people. "You're a refugee yourself, aren't you?"

"My parents are... Sir." Natasha felt herself flood with pride, wanting to tell him how her great uncle had died leading the last White charge against the Reds, how her father had come here with nothing and rebuilt, giving everything he earned to the cause, working for the day when they'd return to Russia and drive the Leninist scum from power. How she'd one day go home to the wonderful land of ice and snow where she belonged, leaving the cramped streets of Shoreditch behind.

But she didn't. He wouldn't understand.

"From Germany?"

"Russia."

Ah, a Red, he thought, maybe a Trotskyite perhaps. It was all the same thing, wasn't it? The Bolsheviks were all Jews like Trotsky, part of the international Jewish conspiracy. He'd heard Mr Ratcliffe say that, and Mr Ratcliffe was an important man around these parts. You didn't sit at his end of the bar unless his men asked you to, and you listened to what he said when you did. He knew how get things done, how to find homes and jobs for people. The Headmaster approved of that – it was orderly.

"And it's not the first time you've been in trouble with me. I've warned you before about uniform violations," he said, his eyes lighting on the fine silver brooch on the lapel of her blazer, an ornate coat of arms. "This time I'll have to confiscate it."

Natasha rose in shock, clasping the brooch in her palm as if to protect it. He couldn't have it, whatever it cost her. It was all they'd let her grandmother keep when she'd defied great grandfather, the great Count Sorin, and married a Hungarian knight who was beneath her. It was all she had to prove her true lineage, that the line of the Sorins survived outside the cowards and collaborators who'd stayed to live in the damned Soviet Union.

The Headmaster was startled by her reaction, and softened. He wasn't a cruel man, he told himself, just practical. She was young enough to learn from her mistakes.

"Sit down, Natasha. I'll let you off, one last time. But if I see it again, I'll take it."

"Thank you, sir." she said, sincerely, as she put her chair back on its four wobbly legs..

The Headmaster felt a glow of satisfaction. They were making progress. "And the fighting... well, Peters and Hamilton are headstrong lads, but their hearts are in the right place. I think you ought to go to one of Mr Ratcliffe's meetings so you can understand how they feel. Who knows..." he joked, "Maybe you'd realise why they're proud to wear the blackshirt and try it yourself."

What? Never. She'd never wear the black. Not black, not Red. She'd always be a White. Forever and ever till things were right with the world again.

Her temper flared. "Can I ask you something sir?"

He nodded indulgently.

"Since when have black shirts been part of the school uniform? I thought it was plain white shirts only."

The Headmaster frowned, humiliated by having his authority challenged.

"Your hand," he said, lifting the thin cane.

The weal didn't heal for a month.

THERE were many others, but they all healed in the end. The wounds on the landscape would last longer. Two years later, there were craters where houses had once stood beside the school, and little Natasha Belazs was now a woman of sixteen who'd been proved right. On the day the fascists in Germany had made common cause with the Reds Reggy Peters had thrown away his blackshirt, and on the day they'd divided Poland between them he'd taken the king's shilling and swapped it for khaki. She kept his last letter from France close to her heart, next to the family brooch she wore carefully hidden inside her jacket pocket, as she rushed home to listen to Alvar Liddell on the Home Service and hear if there was any hope that Reggy might be rescued from Dunkirk.

When the air-raid siren wailed she was caught in the open. When the bomb struck she was left without cover. But it wasn't as she feared... as the explosion rushed at her she felt no pain, and found herself in a world of ice and snow, like she'd always dreamed Russia must be.

And then she saw the creatures... the devices. The wonders.

She had come home. Not to Russia, but to the world Russia should have been, would have been if the people had been worthy of God's favour. This was where she'd been dreaming of all these years, and she knew nothing could stop here in this marvellous new world.

"TAKE THE COIN."

Disillusionment had been swift. Iceworld had no use for her. She'd been forced to sell her inheritance within days. No-one would give her work, or support, and now she'd come to Mr Kane to beg him to intervene, to persuade one of the barkeepers to let her wait on tables... or, anything. Mr Kane got things done here. No-one worked here without his say-so.

"Take the coin,"

And yet he'd offered her more... journeys around the twelve galaxies, responsiblities, riches. He'd talked to her, understood her dreams of returning home, promised to find her world and help once he'd reclaimed his own home. He'd understood her, like no-one had ever done before, not even Reggy on the day she'd cheered as Mr Ratcliffe was interned, and Reggy had joined her in barracking the 'Hun-loving traitor'.

And all she had to do was take his golden sovereign.

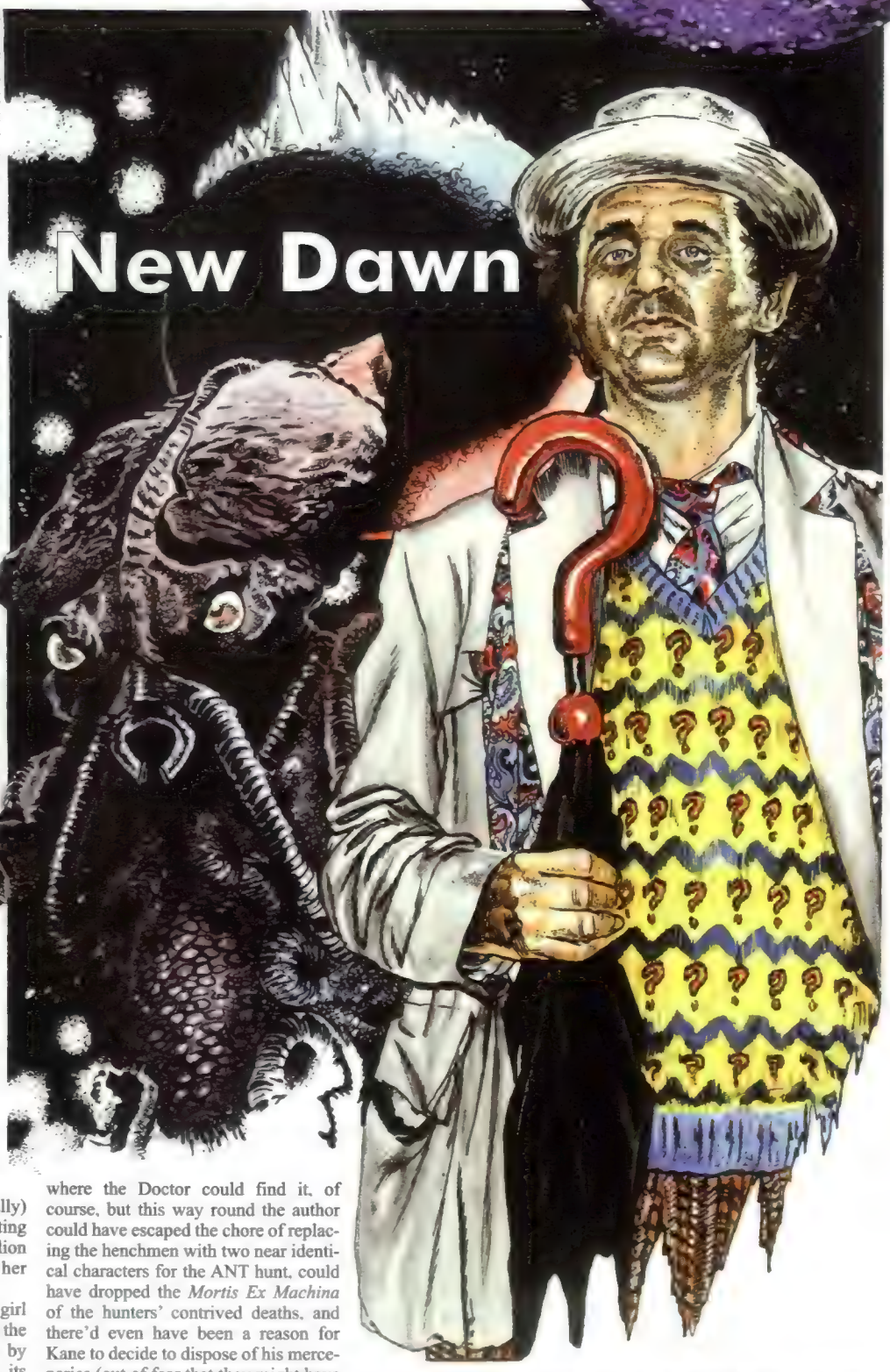
"Take the coin."

It lay there, smoking slightly, on the icy console where he'd placed it. She reached for it, and no-one called out to stop her, because the Time Lord wouldn't come for another twenty years, and Fenric only needed one of his wolves to be in the right place, at the right time, to win. The others were pawns he could sacrifice without care.

The cold metal burned her flesh, and this time the wound would never heal.

Anthony Brown

New Dawn



AFTER A SEASON which most involved would admit was something of a foot-finding exercise, things come together with DRAGONFIRE. Easily the most effective story of the season, it boasts a genuinely effective villain and the scene-stealing debut of a new companion who'd become a lot more than just the *latest* companion, partly because of unquestionable merit and partly because she was the character left in place when the series met its end.

It also demonstrates all the season's faults, in that it's over-lit, over-ambitious and terribly uneven.

Ian Briggs admits he structured the story by instinct, and it shows, leaving the story stranded a long way off the summit of its potential (fortunately he'd learn from his mistakes by the time of THE CURSE OF FENRIC). The dramatic structure is superb where the journey of the characters is concerned, but from the dramatic thriller point of view it's appalling. There are the minor problems, both widely publicised (like the infamous 'cliffhanger') and less noticed (How does Kane destroy the Nosferatu? Presumably he detonates explosives which were put in place when he ordered the ship destroyed back in episode one, but it's never made clear), but these are less important than the set-pieces which break the basic laws of drama - they're irrelevant to the rest of the plot.

The irony is that most of them could have been significant, if they'd happened at a different point. There's nothing worse than a mechanical plotted tale where the author has shuffled a series of set-pieces around to fill the pause-climax pattern leading up to each cliff-hanger, but DRAGONFIRE might have benefited from the approach.

The most obvious example is the little girl Stellar's trip around Iceworld in part three. During the middle of a final episode where things have turned suddenly nasty, with innocent customers being massacred while the Doctor's occupied elsewhere simply because Kane can' be bothered to announce an early closing day, the camera's concentrating on the charming misadventures of a little kid as she skips into the security zone and tucks her teddy into bed. It smacks of padding, or worse an idea which has lost its place.

Yet move it back an episode, and have Stellar go missing during episode two. Take her mother off the prozac, let her go into noisy panic over her child's disappearance, attracting disdain from other customers as they (ironically) insist there's nothing to worry about, and distracting Belazs and Kracauer from their attempts at rebellion with her frenzied insistence that they find her daughter, NOW!

And then, after tense scenes where a little girl seems at risk from the fearsome Dragon, we'd get the proof that it was benevolent as it risked its life by bringing the little girl up to the surface where its enemies dwell (for an elusive creature whose mere existence is legend, it's awfully easy to track down by accident in the transmitted version). By the time the creature saves the girl as transmitted in episode three, the scene is irrelevant – the Doctor has already told us that it's a good guy. If the rescue had come in part two, then actions would have spoken louder than words, and the scene would have a plot-shaping importance.

With Stellar's scenes shifted to part two, part three needs extra material, and that's where Belaz's rebellion comes in. After taking the creature's head, she and Kracauer would decide that the moment has come to turn on Kane and take the treasure, only to die at his hands. They'd have to have hidden the treasure somewhere the Doctor could find it, of course, but this way round the author could have escaped the chore of replacing the henchmen with two near identical characters for the ANT hunt, could have dropped the *Mortis Ex Machina* of the hunters' contrived deaths, and there'd even have been a reason for Kane to decide to dispose of his mercenaries (out of fear that they might have been influenced by his most trusted – and most faithless – aides).

After all this hindsight-aided criticism of the plot structure, it's important to emphasise that DRAGONFIRE is a good story. But like the rest of the season it's a patchy one, and that the good bits come together better than in any of the other stories of Season 24 simply makes you regret the weak points more, because they're holding it back from its full potential.

The patchiness extends to the regulars. On the whole, the Doctor doesn't exactly come well out of this one.

Demonstrating that his performance would improve steadily over the course of each season, Sylvester McCoy gives his best performance yet, aided immensely by the final elimination of his twisted proverbs, but undermined by the opportunities the ice provides for physical comedy (particularly embarrassing as the Doctor's the only character to have trouble with his footing). But the real problem with the character, as Ian Briggs admits, is that he's almost irrelevant. Having gone monster hunting, he doesn't find the Dragon until after Mel and Ace, and then only because the Dragon wants to find him. Instead of intervening when Belazs seeks his help he sends her back to Kane to rebel and die, and then gets the Dragon killed by giving it the treasure map

with which Kane and his hunters later track it (how Kane knew the Doctor would be so generous is an interesting question, as the Doctor still has the map when Kane briefs the ANT hunters to follow the tracker). And while all this is going on, there's a massacre taking place which the Doctor barely notices. Even at the end, Ian Briggs says, he didn't expect Kane to commit suicide, which raises the question of what he expected a vengeful megalomaniac to do after learning his entire species were dead. Sit down and have that much promised cup of tea, perhaps?

Glitz is by now a triumph of performance over concept. As you might expect given the origins of his part as Razorback, there's nothing left of the hard, murderous psychopath established in the opening moments of Robert Holmes' first script for THE MYSTERIOUS PLANET, but thanks to that final episode scene where Glitz slips Colin Baker's Doctor a chance in the form of a slip knot and Tony Selby's performance you believe he's still the same person, and that's all that matters. It has to be said this is an example of continuity which works – spotting a character in the outline who might just as well be an established and popular figure as a new creation – and writing him in.

Melanie on the other hand is really beginning to come together, just as she moves on, perhaps because the character works well as a goody-goody flipside and straight-man to Ace. Bonnie Langford makes a decent job of the serious scenes, holds the over-playing in check when Kane faces Ace, and bows out on something of a high.

Turning to a newcomer who'd be a lot more significant in retrospect than she seemed at the time, when she was simply the latest companion not the last, Ace is more variable. Watching her first scenes in the cafe and her room, it's painfully obvious that that this is Sophie Aldred's first time in a TV studio. Yet within a few minutes her seduction by Kane (there's no better way to put it) provides one of the strongest performances by a companion in many a year. It would be remarkable progress by any standards, but what makes the contrast even more perplexing is the fact that Ace's encounter with Kane was actually the first scene Sophie Aldred shot. Clearly, it was the difference in the scripting which mattered, and the production and writing teams rapidly picked up on it, steering Ace into deep psychological waters which gave Aldred something she could cut her teeth on. What she might have been like if this had been the start of the season, with four or five scripts depicting Ace as the sullen, slang-shouting teenager of the first scene, is dreadful to consider. Ace benefited immensely from the writers having a chance to assess both character and actress onscreen and write for her strengths.

"Within a few minutes of her debut Ace's seduction by Kane provides one of the strongest performances by a companion in many a year."

Alongside this we have direction which ranges from the inspired and empathic (as Kane manipulates his aides) to the derivative (as the creature stalks the ANT hunters) and eventually to the routine (as no attempt is made to make the small scale set for the surface ice tunnels look bigger). Similarly, the sets and studio effects work vary from the magnificent longshots of the ice face to the stagey and obviously PVC ice sheets already mentioned.

So why, despite these faults, is DRAGONFIRE nonetheless the pick of the season by a long way? Two obvious reasons come to mind – the music and the cast.

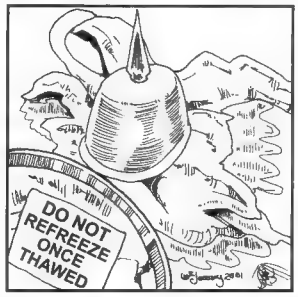
Once again, a **Doctor Who** story benefits from the money running out towards the end of the season, leaving nothing in the kitty for stunt casting of the lead villain. Instead we get an actor better known for providing solid support in a BBC cop show (and nowadays for throwing money away like a loon in an insurance company advert), who clearly relishes having a part which puts him centre-stage, and loves it enough to underplay it. That Edward Peel almost manages to pull off Kane's melodramatic threats to camera, some hideously clumsy explanations ("They have no reason to suspect the map contains a tracking device..." Why not tell us about its warranty while you're at it?) and a line straight from the Least Wanted list of cliches like "I'm not beaten yet!" shows how good he is.

Similarly Patricia Quinn and Tony Osoba, despite occasional drifts into camp, which could have been disastrous in PARADISE TOWERS, play things seriously enough to make their characters sympathetic.

The second reason is Dominic Glynn's score – atmospheric, chilling and effective in the way Keff McCulloch's up-front toe-tappers can never be outside of chase sequences. The background organ tones are atmospheric and the establishing shots of Svartos are given a majestic weight, though Glitz's theme gets a little overused. Best of all are the tracks backing Ace's confrontation with Kane – music which supports the actors without overwhelming them.

It's the music that really makes this story... a critic once quoted Bernard Herriman's score for *Psycho* as the classic example of incidental music could set the tone for a movie – Janet Leigh could be driving to the shops, her mother-in-law or a date at the White House at the start of the film... it's only the music which tells us she's driving to her death. In DRAGONFIRE, it's the music which tells us that this is the end to a conflict that mattered, far more than the arbitrary, pointless massacre of the shoppers. And it's that feeling that things have mattered which sees the series back on track at last as the McCoy era delivers its first genuinely satisfying tale.

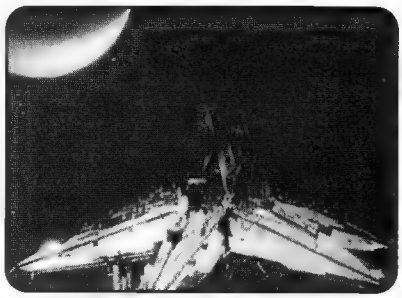
Edwin Taylor



Post-Production

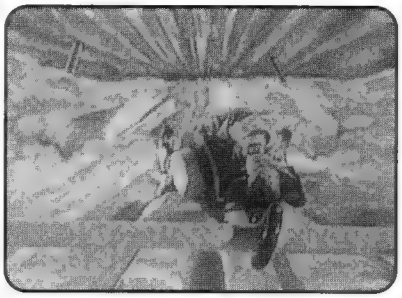
As with DELTA..., electronic effects for DRAGONFIRE were added at the recently commissioned Video Effects Workshop at TV Centre. Before then, two days of 35mm model filming were carried out at Visual Effects, putting onto celluloid shots of Svartos, blast-off and destruction of the Nosferatu, and launch of the star-shaped Iceworld spacecraft.

As with most model work, more was captured on film that was ultimately needed for the programme. However, this worked in Clough's favour as he pondered a narrative problem. As scripted, Kane's death and the vanquishing of his evil immediately preceded Mel's goodbye scene in the TARDIS. Expecting viewers to jump instantly from feeling elation at the Doctor's victory, to sadness over Mel's departure was asking too much. There had to be a bridging scene to allow some breathing space between these two emotional conditions. The Director's solution was to edit in a spare model shot of the Iceworld starship in space, and engage Tony Selby to come in again and speak a few appropriate sentences in voice-over.



Dave Chapman also added value to Kane's melting head shot. He found a matching close-up of Edward Peel screaming and, by use of the cut and paste tool in Paintbox, was able to superimpose a semi-transparent cut-out of the actor's face over the prop's features to make Kane's death look more animated. The melting head sequence had to be played back and re-recorded at thirty times speed to condense about eight minutes of footage to just ten seconds or so. Even then, Clough took a decision to trim this shot down to make it less gory, reducing its on-screen time

Another post-production effect was the Doctor's POV shot of his legs dangling above the impossibly deep ice-face ravine. The BBC's graphics unit had supplied artwork of the crevasse, which Chapman had then loaded into his system. To add animation to this picture, Chapman asked Mike Tucker to put on McCoy's trousers and shoes, then pose lying down against a Chromakey backcloth and wiggle his legs. The shot, once combined and rotated, was a close up of the Doctor's lower body hanging in mid-air above an incredible drop.



More standard effects were included as well, including electronic sparks for the dragon's treasure, solar chart graphics added to the screen in the creature's lair, and red laser beam pulses for the dragon's fire.

Once all its model footage and electronic effects were in place, DRAGONFIRE went forward for editing, and it was then that Clough noticed how much the serial was over-running. Episode one, especially, was coming out at over thirty-minutes. Drastic editing was going to be needed.

Music and Sound

Contrary to some beliefs, there was never any intention to award all the incidental music contracts for season 24 to Keff McCulloch. He was the composer of choice for TIME AND THE RANI after John Nathan-Turner had met him during his Christmas 1986 pantomime season. He was also selected to handle DELTA AND THE BANNERMEN, because of his specific skills as an arranger, at a time when it was still slated as the last story of the season. Dominic Glynn was always provisionally down to handle Ian Briggs' story, and would have done story two had it not been thought that *The Pyramid's Treasure* would be in post-production at the time when relations went sour with David Snell, the initial composer of tracks for PARADISE TOWERS.

What cemented Glynn as John Nathan-Turner's preferred choice for Dragonfire was the presence of Glitz. Glynn had composed cues and themes for both of his previous appearances; *The Mysterious Planet* and *The Ultimate Foe,* and the Producer was keen to retain a sense of musical continuity.

"I think that DRAGONFIRE is the best one Tony Selby has done; he's got lots of nice little bits. Tony didn't realise, in fact, that I'd given Glitz his own little five-note theme. I met him at the end-of-season party and he said, "Oh, we'll have to get together and put it out on record"."

Dominic Glynn, *Celestial Toyroom*, December 1987

Since completing TRIAL OF A TIME LORD Glynn had purchased for himself a Sampler; a device he described as a "sort of digital tape recorder, and cheaper than an Emulator". What this enabled him to do was record a few seconds of any sound, store it in a memory chip, and use that sound as the basis for notes and chords played on a synthesiser keyboard. If an oboe was sampled, for instance, then any key pressed on the synthesiser would sound like an oboe, played at whatever note and pitch the keys were pre-set to. The end result was an ability to produce "fatter sounds" than the simple electronic default noises a synthesiser could generate. In the past, richer tones could only be produced by re-recording or multi-tracking.

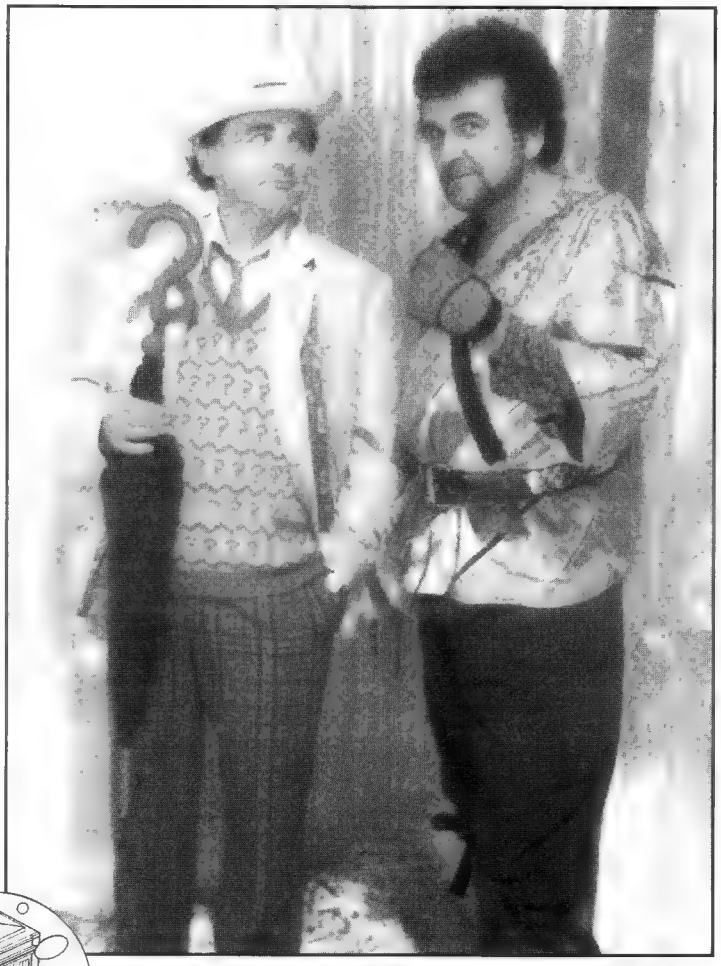
From an initial meeting with Chris Clough to discuss music, two concepts emerged that the Director wanted handled by the music. The first was a cathedral feel to many of the scenes underground, to suggest a vastness to these subterranean caverns. The second was a 'glass' sound to represent the presence of so much ice. To achieve the first parameter, Glynn sampled sounds from the biggest church organ in the south of England, found at Beckenham, Kent. Armed with these rich and booming tones he was able to produce anything from background ambience in the restricted zone, to the lurching marching tones that accompanied the zombie mercenaries as they crashed along Iceworld's tunnels. Finding something that fitted as a template for tinkling glass proved more tricky, until a chance encounter with a child's toy one afternoon.

"I was at my sister's one day, and her baby was playing with a toy; a sort-of roll along drum on a pole which jingles as it rolls along the carpet. And I thought, "Aha! That's the sound I want." It's got a lovely sort-of 'tinker bell' sound to it."

Dominic Glynn, *Celestial Toyroom*, December 1987

Episode one featured nearly eleven minutes of incidental cues, six minutes for part two, and just over nine minutes for part three. As well as booming cathedral and 'tingly glass' sounds, Glynn was also required to provide several minutes of supermarket 'muzak' for episode one scenes in the bar and freezer centre. These tracks were totally composed on the synthesiser and would later be remembered by Glynn as the most boring material he had ever put together. "How can people listen to that stuff?" he enquired of one interviewer.

The ambient musical effects for the ice garden were jointly credited to Glynn and Dick Mills. Titled 'The Singing Trees', Dominic Glynn composed the basic wind-chime sounds, which Mills then reprocessed, adding soft wind and breeze effects to give more of an outdoors feel to these sequences.



Previously, on Doctor Who

Episode One
Here on one, twenty-four years after the first materialisation, **Doctor Who** sets aboard the Tardis for his 150th adventure.

Part Two
Right now episode two of DRAGONFIRE starring Sylvester McCoy as **Doctor Who**.

Part Three
We on one are transported in both time and space in the last of the present series of **Doctor Who.** Glitz has been searching for treasure and the Doctor wanted to see a monster. While both have found what they wanted, the treasure isn't what it seems, and neither is the monster.

Transmission

Work to reduce all three episodes down to broadcast length (see **IN•VISION** 95 for full details of cuts) brought post-production perilously close to the point at which transmission tapes had to be ready. Of greatest concern was part three, which had been pruned down to around 24 minutes. Everyone who saw the tape commented about the lack of a wind-down from Kane's death to Mel's goodbye scene. The insertion of Glitz's "This is your captain speaking..." narration over model footage of the Iceworld spacecraft was done on 5 December, just two days before transmission, adding nearly twenty seconds to the finished episode. The final running lengths for each episode were 24' 01", 24' 40" and 24' 26" respectively.

Hype to promote the serial began a week before transmission when Sylvester McCoy appeared on the 14 November edition of the early morning children's show, **Going Live**. In between answering phone-in questions from viewers the cliff-hanger ending to part one was aired right up to the cut-to-titles moment.

Radio Times for the week of part one printed a short piece about Sylvester McCoy accompanied by a photograph of him with Bonnie Langford. A picture of Sophie Aldred appeared with the credits list for episode two. Keen to emphasise that part one was going out on the evening of **Doctor Who**'s 24th birthday (November 23rd 1987), publicity material further added that this was the show's 670th episode and the 150th story. This last figure was derived from ignoring SHADA because it was never transmitted, and by treating TRIAL OF A TIME LORD as four distinct productions.

Sophie Aldred had been provisionally booked to appear on **Blue Peter** on Monday 23 November to promote the arrival of **Doctor Who**'s latest companion, but late in the day a location assignment for her other series, **Corners**, meant she was unavailable for that edition of the programme.

Sophie Aldred's debut episode scored the highest rating of the season with 5.5 million viewers turning in, 100,000 more than its nearest rival, part three of DELTA.... Aldred herself pulled a higher viewer appreciation than Bonnie Langford and Sylvester McCoy.

Trivia

Ian Briggs novelised his own screenplay for the Target **Doctor Who** book range, producing a 144-page adaptation of the rehearsal version of the story (complete with references to Ace's underwear stuffed under the bed...). It was published in March 1989 as a paperback with a dedication inside to the three Ealing drama class students who had inspired Ace's personality; Annmarie, Joanne and Juno. Alistair Pearson's cover painting included images of Iceworld and the treasure, Kane's melting face, the Doctor and Ace, but not Mel. As an in-joke Pearson added a bit of graffiti to the cover; Ace & Wayne, a reference to Ace's unseen dog mascot.

DRAGONFIRE was sold abroad as individual episodes and as a 68-minute TV-movie. A German-language version was struck for the RTL1 network, where it went out under the title *Die feuer das Dracen* ('The Fire of the Dragon') from 1989 onwards. BBC Video released the serial unedited in January 1994, with a jacket sleeve featuring images of the Doctor, Mel, Ace and the bio-mechanoid. The first broadcast of the serial on UK Gold was December 1994.

Continuity

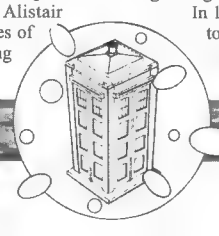
DRAGONFIRE is set at a time when travel throughout the 'Twelve Galaxies' is common. This suggests it takes place a long time after DELTA AND THE BANNERMEN, where Nostalgia Tours' reputation is only notorious around the 'Five Galaxies.'

Gitz's presence suggests that DRAGONFIRE may be set around the time of *The Mysterious Planet*, around two million AD. However it is possible that this is not Glitz's native time, or that the Master shifted him from his original time period on the visit to Ravalox. As time travel is commonplace by DELTA AND THE BANNERMEN, but a closely guarded secret of the Time Lords' in MYSTERIOUS PLANET, both Delta and DRAGONFIRE may be set after MYSTERIOUS PLANET. A good point to keep in mind might be Douglas Adams's observation that, by its nature, once time travel has been invented, it exists everywhen (unless it's suppressed and controlled).

Ace's surname became the subject of canon wars during the 1990s. Ian Briggs' background notes on the character suggested that her surname would be that of 'Dorothy from *The Wizard of Oz*', ie: Gale, but that this need never be mentioned. Throughout the remainder of the series' life writers bore this in mind, including Mike Tucker and Robert Perry who had suggested possible ideas for Season 27.

After the series' end, first drafts of Ace's departure in Virgin's *Love and War* dubbed her 'Dorothy McKenna', but this was removed from the final version, and later books (*Conundrum* made joking reference to Ace's lack of a surname). Eventually the Virgin range confirmed the McKenna surname.

In 1996, however, the BBC Books range reverted to the name from the original writer's guide when Tucker and Perry's Cyberman tale *Illegal Alien* finally saw print.



Exterminate . . . exterminate – Doctor Who producer zapped by angry fans

FANS of TV's time travelling Doctor Who have launched a campaign to oust the series' producer in what they claim is a desperate final bid to save the veteran timelord from extinction, *writes Angela Thomas.*

Leading Doctor Who enthusiast, top record producer Ian Levine is following up a blistering attack on producer John Nathan Turner and the series' pantomime style published in the latest issue of the fanzine, DW Bulletin, with an appearance on a special edition of BBC2's Did You See?

Levine, who has himself previously worked on the once extremely popular series, said this week: "We are more than aware of the rot inside (Dr Who) that has been silently corroding away the magical essence of a once quite simply brilliant concept, but attempting to campaign at the BBC for a better series over the past couple of years has been like banging our heads against a brick wall.

"And it is the public as well as the fans whom the BBC have attempted to dupe into watching trashy, light entertainment panto antics which could just as easily be brilliant drama with a thoughtful change of producer, but it is purely because the British public are not capable of being duped in this way that they are not watching Dr Who any longer."

Levine's detailed attack which also criticises the quality of the writing, direction and casting of known lightweight stars in key roles, has been backed by the editor of the DW Bulletin, Gary Levy who has written to Michael Grade appealing for a change of production team.

Describing the new series as 'the most appallingly produced ever' Levy goes on to appeal for Nathan Turner to be taken off the next series which will mark the Dr's 25th anniversary year.

"The fans can't be expected to sit back and watch Doctor Who being decimated before their very eyes and so we have at last decided to take action. Whether it will go as far as demonstrations outside the BBC I don't know, but we aren't repared to see the show being systematically destroyed by a useless producer any longer."

A BBC spokesman said this week that plans were already under way for the next series which would go into production in the spring for an autumn transmission date. "We are well pleased with the ratings for the current series and as far as we are concerned John Nathan Turner will be making that series."

DOCTOR BOO WHO!

Horror scene has toddlers in tears

ANGRY mums lashed the BBC yesterday after Doctor Who left their toddlers sobbing in terror.

For the controversial present series ended with a horror scene of the villain melting to death.

Furious mothers rang up to protest —and even the show's fan club were outraged.

Gary Levy, who edits The Doctor Who Bulletin, said: "It was gratuitous to show what they did—it was just there to shock.

"It's a great shame because Doctor Who never used to be this bad."

The disturbing scene came when the villain—Kane the ice man—was caught in sunlight and his face melted away.

But the show's producer, John Nathan-Turner, said: "It was just like a snowman melting."

Slumped

He admitted it was "a little scary," but added: "I don't believe it was horrific.

"It was heavily established in previous episodes that he was a man of ice and he simply melted.

"We didn't intend to upset anyone."

However, the complaints are bound to prompt BBC bosses to review Doctor Who's future.

The show has slumped to 96th place in the top 100 shows, with an audience of only 5.3 million.

Fans have already called for a return to the old days of the Daleks—and want Nathan-Turner replaced.

Yesterday, Gary Levy renewed that call.

"A lot of fans have already given up on the show. This new controversy will prove more damaging."

FANS AND GENERAL AUDIENCES were, for once, almost unanimous over their view of a **Doctor Who** season. The ***Doctor Who*** *Appreciation Society*'s annual season poll and the season survey conducted among readers of ***Doctor Who*** *Magazine* confirmed TIME AND THE RANI in bottom place, exactly the spot it occupied in terms of a 4.63 million viewer rating. In third place was PARADISE TOWERS, which matched it ratings of 4.93 million. The silver medal went to DELTA, which left DRAGONFIRE voted the most popular serial of 1987. But here the ratings were slightly ajar. DRAGONFIRE pulled an overall figure of 5.07 million per episode, but was just pipped by Chris Clough's other offering, which garnered 5.27 million in the final count.

DRAGONFIRE was only really let down by slightly lower audiences for parts two and three. Five million tuned in for the middle episode, but only 4.7 million for its finale. So was there a problem? If so, then it was one which had always been expected, and **Doctor Who** was doing exactly what outgoing channel Controller Michael Grade (see *Armageddon Factors,* **IN•VISION** 95, for an update on Michael Grade's attitude towards **Doctor Who** in light of his comments in his recent biography) wanted: acting as cannon fodder in a battle it couldn't win while weakening one of the BBC's most formidable foes – **Coronation Street**. Though **Coronation Street**'s ratings remained high while **Doctor Who** suffered from the clash, Grade's notion of pitching **Doctor Who** against it had put a torpedo in its hull. With three or four million floating viewers now tuning into **Doctor Who**, BBC's soap opera **EastEnders** suddenly overtook its Granada rival to steal the top spot.

Another debateable factor was negative publicity. DRAGONFIRE's last episode triggered a string of newspaper stories ranging across the spectrum from the broadsheets to the *Daily Star*, then coming to the end of its short-lived stint as the daily edition of the pin-up-and-weirdness paper *Sunday Sport*, as the traditional angry parents told how their eight-year olds went to bed in tears after Kane's gruesome death. The furore was predictable when such a scene came at the end of an often lighthearted and cartoonish season, and producer John Nathan-Turner was left to field the complaints with by denying that the scene was gratuitously horrifying.

More debatable is the effect of the negative publicity DRAGONFIRE inherited from its immediate successors. By 1987 parts of **Doctor Who** fandom were tiring of seeing the show still produced by someone who had been on the show for seven years; ten if John Nathan-Turner's three years as Production Unit Manager beforehand were taken into account. Many of them wanted a new face at the helm (as did Nathan-Turner by this point), and many of them found a willing voice for their dissatisfaction in the increasingly glossy fan 'pro-zine' *DWB*.

Attacks on the show's style of production were common in its pages by 1987, following former Script-Editor Eric Saward's dramatic resignation a year earlier. Saward's reasons for quitting had reached the national daily newspapers in 1986, and there were many journalists in Fleet Street keenly scanning the pages of *DWB* in the years that followed, anxious for more snippets of juicy gossip to fuel their own column inches. As DWB led criticism of season 24 they found quotes easy to find, and the series' 24th anniversary as DRAGONFIRE reached the screen provided an excuse to join the debate.

Stephen Gilbert, writing for *The Independent* after part one of DRAGONFIRE, was one of those who agreed with *DWB*'s stance that Sylvester McCoy was too light-weight an actor to carry **Doctor Who** to its full potential. The television reviewer for *Today* expressed similar sentiments, although he also blamed the BBC for scheduling **Doctor Who** against **Coronation Street**.

The Star weighed in on 14 November with extracts from material featured in DWB, where the show's former script consultant, Ian Levine, had lambasted Nathan-Turner for pantomime styles of production and casting. Ripples then spread out to London's *Evening Standard* and the broadcasting industry's own trade publication, *The Stage*, both of whom published criticisms of the show from Levine and other fan viewers on 14 November.

Matters came to a head on the weekend prior to DRAGONFIRE going out. *The Daily Mirror* summarised the *DWB* wave of anti-Production Office sentiment surrounding **Doctor Who** by way of hyping that Sunday's edition of **Did You See...?** on BBC2. Prompted by Media Studies academic Manuel Alvarado, co-author of 1983's ***Doctor Who***: *The Unfolding Text*, the Editor of **Did You See...?** sanctioned a review of **Doctor Who** on its 22 November edition broadcast, coinciding with the Time Lord's 24th birthday. Comments on the perceived current state of the programme were invited from Ian Levine, Jeremy Bentham and Peter Anghelides, as well as from Alvarado and Nathan-Turner, the latter ultimately declining to be interviewed for this segment.

The broadcast drew no conclusions other than revealing there was some disquiet surrounding the way **Doctor Who** was headed. But it was a graphic demonstration of how ripples from one smallish, media-focussed fanzine could have an impact all the way up to the newspapers and television sets of nation-wide audiences...

TODAY, MONDAY, NOVEMBER 23, 1987

Keep taking the Tardis

DOCTOR WHO (BBC1, 7.35pm)

McCOY: Pantomime

THE irrepressible Doctor Who bounds into his 150th intergalactic adventure tonight in a valiant attempt to convince his foes there is life in the Tardis yet.

It is episode 670 of the show which captivated children in the Sixties and Seventies, scared Michael Grade in the Eighties and, most recently, horrified its fans.

When Grade, who rested the show because he thought it too violent, resurrected the Tardis in September, complaints came not from the Doctor's adversaries, but from his devoted fans. "The current series is appallingly produced," said Ian Levine in the Doctor Who Appreciation Society's magazine. "It has become a pantomime."

What the fans couldn't stomach was the Doctor's new persona, played by Sylvester McCoy.

Grade thought differently and gave the Doctor the toughest battle of his career — against ITV's Coronation Street. But while Bet Lynch pulls 16 million viewers into the Rovers, the Doctor has attracted only five million.

In tonight's adventure the Doctor faces an enemy with a temperature of minus 193°C. Will he exterminate the Doctor? Or will Bet Lynch get there first?

PENNY WARK

Dr Who becomes Dr No

NEXT YEAR, if he lives that long, DOCTOR WHO will be 25 earth-years old. On this day 24 years ago, his first incarnation bowed in. His present, seventh body is provided by Sylvester McCoy and his latest adventure, Dragonfire by Ian Briggs, is the 150th. So, are celebrations in order? Trust not. Producer John Nathan Turner, a man whose passion for his programme verges on the pathological, is widely reviled by fans for taking Docherso away from its tradition. As an agnostic in these matters, I speak as I find. McCoy is one of my favourite actors, but he's a brilliant gaffly and that's not what the doctor ordered. Because he lacks authority, the doc seems peripheral to the action. Nathan Turner needs to look for a player with presence and weight, perhaps literally (wouldn't Richard Griffiths be wonderful, if he'd do it? Or even Simon Callow?). But the tone is all wrong too. Like a Seventies Hollywood spoof of a Thirties Hollywood musical, it has become knowingly camp, larking with its own past rather than reverencing it. And finally its slot (7.35 BBC1) is all wrong. The authentic Saturday tea-time show, it's now run to mop up Coronation Street's younger viewers, a mere scheduling counter. Well, the new story draws far too much on Star Wars, with Tony Selby in the Harrison Ford part. But Patricia Quinn *(right, with Edward Peel)* bizarrely has almost exactly the same scene as she played in last week's Fortunes Of War. ***W Stephen Gilbert***

DAILY MIRROR, *Saturday, November 21, 1987*

WHAT'S UP, DOC?

★ FANS OF BBC TV's Dr Who are up in arms over the latest series — just as the good Doctor celebrates his 24th birthday.

And some of the critics join DID YOU SEE . . ? (BBC-2, 9.25pm tomorrow) to voice their disapproval of what's happening in Dr Who's latest adventures.

Some don't like Sylvester McCoy, the latest actor to play the role, but even more feel that the series is getting away from its roots.

Members of the Dr Who Appreciation Society describe the current series as "a pantomime", but John Nathan-Turner, producer of Dr Who, has turned down an invitation to defend his programme on Did You See . . ?

There is, he says, nothing to defend.

JACK BEL

ANGRY Dr Who fans have written to the BBC demanding changes to stop its " alarming decline."

A letter from Mr Gary Levy, editor of the Dr Who fan magazine, D.W. Bulletin, claims the current series of the long-running programme is "the most appallingly produced ever."

And an article in the magazine's November edition attacks Dr Who producer John Nathan-Turner for turning the show into a "pantomime."

Its author, record producer Ian Levine, says Mr Nathan-Turner has turned a credible drama programme into light entertainment. He wants him sacked.

Mr Levine said: "The BBC has betrayed Sydney Newman's original concept and all the care lavished on the show in its first 18 years by dedicated producers, actors and direc- ow beyond repair."

s, the Dr Who d the current

Dr Who? He's not the real McCoy . . .

by Steve Clarke

series, introducing Sylvester McCoy as the Time Lord, is " the best Dr Who for a long time. Sylvester McCoy has brought the fun back without turning it into a light-hearted romp. It's become drama again."

Sylvester McCoy is the seventh Dr Who since the series began 24 years ago. The programme returned this autumn after being "rested" by Mr Michael Grade—then BBC TV director of programmes—who thought it had become too violent.

The BBC has made no secret that the programme is still very much on trial. But a new series, again starring Sylvester McCoy and produced by John Nathan-Turner, is in the pipeline for next autumn.

The present series, co-starring Bonnie Langford and featuring a number of star guests including Kate O'Mara, Richard Briers and Ken Dodd, is scheduled against Coronation Street on Monday evenings.

The idea of pitching it against ITV's most popular programme is to attract a young audience, as Coronation Street is not watched by a high proportion of younger viewers.

So far, the idea, appears to be succeeding. The most recent ratings for Dr Who gave it an audience of 5,300,000 viewers.

UNDER NEW MANAGEMENT

"WELL, WHAT DO YOU THINK?"

Mel shuffled the papers in her hands. The handwritten text was, unfortunately, already, entrenched in her photographic memory, but she wanted another couple of moments to consider her response.

"It's very... alliterative."

"I'm glad you like that, so much more cultured than a straight rhyme, I think. We want to attract a better class of punter, umm... patron, when the ad goes out."

"Glitz, you can't be serious about using this as an advertisement."

"Don't worry about the cost, my little conscience. My mate, Orson, is about to send out the latest batch of 'Psychic Circus' space-flyers, and we can add my ad to it at a grotzit-saving, knock-down price . . ."

Mel recognised one of Sabalom's pauses when she heard (or, more appropriately, didn't hear) it. She looked him right in the eyes, "But?"

"But... Orson needs it yesterday and, as we don't have a working time machine, or even use of the Doc's, that means you need to record it right away."

"ME!! I... I at least thought you were going to be reading...*this*... out." Having emphasised her words with a threatening use of the bundle, Mel placed the papers down on the control panel and stepped back.

"I'm not going to help you turn Iceworld into Viceworld, Sabalom."

"Mel, Mel, Mel. 'Glitz's Galactic Gambling' is not a den of vice. It will be tasteful outlet for the redistribution of wealth. My airlocks will be open to anybody – as long as they can afford it. I don't know why you're so against the idea, after all, you are supposed to be helping me keep to the 'straight and narrow'. If I can't be a small-time crook with small-time ambitions, then I'll just have to adjust by having some big-time ambitions."

"But we could turn the *Nosferatu II* into a relief station, trading in the places that really need it. It would allow you to prove you really can be a philanthropist. That's what you always said you were, remember?"

"'Glitz's Galactic Grocers??' I think not, Mel. I've checked the inventory. Without the natural sub-zero storage vaults, most of the goods are going off. What are we going to sell? Duvets to Daleks, quilts to Quarks, sleeping bags to Cybermen?? Gambling is the best way to go. One of my former business acquaintences, Korda, has gone along a similar route. He always was good at planning ahead and he's more than willing to put up some Sovs for refurbishment. So we can't lose, especially as it's not a gamble for us. The *Nosferatu II* is more than a ship, it's my... err, our home now and a home is a house. And the House always wins."

Glitz swept the papers off of the console.

"If you don't like the ad, we'll come up with something else. Maybe you could do a song and dance number? We'll start small, there are plenty of constellation conurbations in the Ninth Galaxy to keep us busy, especially when we can unfreeze more staff whenever we need them."

That was true, and was something else that had been bothering her. She should have understood why Kane was so relaxed about losing his mercenaries aboard the *Nosferatu* – you couldn't store an army built up over three thousand years in one chamber, and the bulk of his forces were safe in the bowels of Iceword... sorry, the *Nosferatu II*. "That's another thing, Sabalom. Those people in Cryosleep should be defrosted as soon as possible, then you'd have plenty of storage space for frozen food."

"And then what? They'll have no memories of their former lives and Kane was a little remiss in keeping records of his 'mercenary force'. I'll be offering them a chance to work for their bed, board and berth off of my ship. Isn't that philanthropic enough for you? But I can't do that until we get some paying customers. You've worked wonders with the few we've already thawed, but they were the recent recruits. Some of Kane's 'frozen chosen' have been on Ice for over 2000 years."

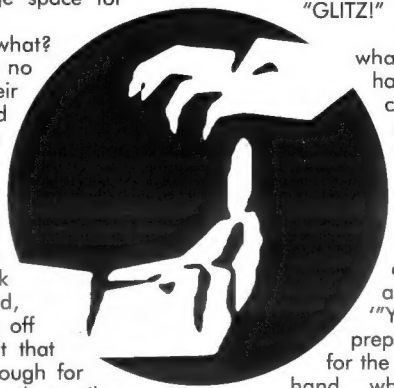
"So we've started out with gambling, and now you're into slavery, Sabalom? What's next," Mel hesitated. He wouldn't, would he?

"Sabalom, you wouldn't...?"

"I'll tell you, Mel old chum, I've had a look at some of the wenches down there. Quite comely... There'd be a lot of demand. People get lonely you know." Especially when their partners keep them at a distance, Glitz thought to himself, and only let their temperature get above the local ambient when they're riding the high horse. At which point she could have melted Kane by herself.

And Mel was getting mounted up, Glitz could tell.

"GLITZ!"

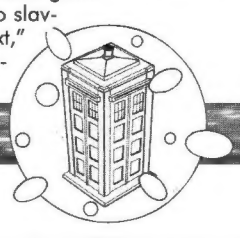


"Look, tell you what, my flame-haired chum," he cut in before she could begin her tirade. "Why don't we toss for it?" he said, flipping Kane's golden sovereign into the air as he shouted '"Your call," and prepared to palm it for the one in his other hand, which would of course be the right way up. Heads I win, tails you lose.

She caught it before he got the chance, leaving the decision to the fates. And somehow he knew they weren't on his side this time.

"Cheers, Doc!"

Andrew Stitt



Books

ALDRED, Sophie and TUCKER, Mike: *Ace!The Inside Story of the End of an Era* (Virgin, 1995)

BRIGGS, Ian: ***Doctor Who***: *Dragonfire* (Target, 1989)

HOWE, STAMMERS,WALKER: **Doctor Who** - *The Seventh Doctor Handbook* (Virgin, 1998)

TULLOCH and ALVARADO: ***Doctor Who*** - *The Unfolding Text* (1983)

Magazines

Calipheron 5 (1996, Kenny Smith feels McCoy plays the Doctor as a bumbling eccentric professor or explorer)

Cybermag 2 (1988, David Farnbrough is the first of many - alphabetically at least - to note the many references to *The Wizard of Oz*)

Daily Telegraph (1987, Charles Spencer feels some of the jokes are too self-conscious)

Dwarf Star 3 (1988 Paul McClosky wonders why Kane set up the trading colony on Iceworld in the first place)

Dwarf Star 4 (1988, Keith Topping suggests that the cliffhanger might be inspired by the films of Harold Lloyd)

DWB 48 (1987, Alleged changes to avoid unintended Nazi implications included another character's name, Borman; but these points have not been confirmed by Briggs, who denies any deliberate reference to Nazism)

DWB 51 (1988, Tim Munro thinks the story is 'caught compromisingly between the pantomime style of John Nathan-Turner and the fairytale style of Andrew Cartmel')

DWB 63 (1989, Daniel O'Mahony asks how Glitz can get Mel home when they come from different time periods)

DWB 84 (1990, Ian Briggs interview; he notes that the story was planned as an upbeat comedy story, to contrast with the more serious DELTA AND THE BANNERMEN. Subsequently this changed, though Briggs feels the comedy element was never entirely lost as DRAGONFIRE still contains surreal, 'oddball' elements (such as the philosophical guard, and Stellar's mother), which he finds funny; He admits, 'The [episode one] cliffhanger I wrote was a cock-up.')

DWB 113 (1993, Anthony Brown suggests that Belazs's death comes about as a result of an amazing piece of 'Old Testament' callousness on the part of the Doctor: she is sent back to Kane to pay her debt with her life, and he shows no interest in saving her unless she pays the debt, even though it would not cost him anything. The impression is that she deserved to be killed because of a bad decision she made at the age of sixteen)

Doctor Who Magazine 131 (1987, Chris Clough comments on the casting of Kane)

Doctor Who Magazine 135 (1988, Chris Clough notes that he asked Edward Peel to underplay the role of Kane; David Howe suggests that the Doctor's speech on Mel's departure harks back to the time anomaly her Mel's arrival in THE TRIAL OF A TIME LORD; Richard Marson feels Stellar's mother behaves in an implausible fashion considering there has just been a massacre)

Doctor Who Magazine 142 (1988, Of the cliffhanger Sylvester McCoy says the problem was that they fell in love with the stunt and forgot the rationale for it)

Doctor Who Magazine 143 (1994, Robert Tweed asks why Kane waited for three thousand years before sending someone to deal with the dragon)

Doctor Who Magazine 147 (1989, Ian Briggs interview. He dismisses his original storyline as 'very old-fashioned, very clichéd SF', being about a 14-year-old financial genius with a business empire and an obsequious sidekick called Mr Spewey - this was the first product of Cartmel's conversations with Briggs as to what was required, and was 'too zany, too cartoonish'; he says he was told not to use the Alf character but liked the idea of a displaced 20th century teenager and created his own; he still regards the script as 'essentially a comedy')

Doctor Who Magazine 159 (1990; Profile of Mel - Tim Hunter suggests that Mel may have liked the challenge of keeping Glitz on the straight and narrow, and felt that she had to make room for Ace aboard the TARDIS)

Doctor Who Magazine 255 (1997, Archive; Andrew Pixley notes that Ace wears an Iceworld uniform without a name badge in the rehearsal scripts; originally the story was to feature the Doctor's garbled proverbs, including 'Faint heart ne'er won a sow's ear,' but these were cut.

Doctor Who Magazine 256 (1997, Philip MacDonald declares the story to be 'cosy and self-satisfied')

Enlightenment 24 (1988, Andrew Pixley notes that killing Balasz and Kracauer is uneconomical writing, because Briggs then has to create two virtually identical characters for episode three)

The Face (July 1987, Fashion feature inspired Ace's look)

Fan Mail 3 (1990, Edward Peel explains that he tried to think 'what it would be like to be that cold all the time)

Five Hundred Eyes 2 (Ian Levy suggests that *The Abominable Dr Phibes* (1971) may have suggested Kane's speech to Xana's statue; he feels the story sends up its Gothic elements by underplaying them)

Metamorph 10 (1992, Jackie Gibbs asks why Mel would want to stay with Glitz when she dislikes him)

The Frame 5 (1988, David J Howe notes similarities to *Aliens* in that the design of the dragon recalls H.R. Giger's designs, the character of Stellar reflects the little girl Newt and the Nosferatu echoes the name Nostromo)

The Frame 12 (1989, Tim Robins comments that Mel's unmotivated departure echoes her unmotivated arrival)

The Indepedent (1987; Comment on resemblance beween the cantina scene in *Star Wars and* the soda bar scenes)

The Making of Dragonfire (1988; When the pyramid setting was exchanged for a planet, it was named Tartros; this was later changed to Svartos as transmitted.

Muck and Devastation 3 (1987, David Brunt notes similarities to the scenario of *Star Trek II: The Wrath of Khan*; he also draws parallels to *Aliens* and notes extensive parallels to the **Blake's 7** episode GAMBIT; finally, he also notes the *Wizard of Oz* references)

Muck and Devastation 5 (1989; details of the original storyline for *The Pyramid's Treasure*, which was set on a pyramid floating in space with a creature in the ventilation system. Razorback is contracted by Hess to search for the treasure, which turns out to be a circuit that will focus the pyramid's power; Hess's motive is to build up an army of mercenaries stored cryogenically, that will enable him to institute a reign of terror throughout the galaxy)

Nemesis 1 (1989, Sophie Aldred notes that her contract contained an option for her to continue as a companion with or without Bonnie Langford, implying that there was at some point thought of both characters continuing)

Nexus 5 (1988, Brian Robb notes that *Superman* suggested the use of ice crystals and holograms, as well as influencing the set designs)

Peladon 5 (1988, David Thomas wonders why seeing the universe in Nosferatu II beats time travelling in the TARDIS

in Mel's view)
Private Who 11 (1988, Extensive details of cuts to the story)
Private Who 12 (1988, Ian Briggs interview; his aim was to write an adventure story aimed at the 13-14 age-group; he was not consciously trying to return **Doctor Who** to its old days; the story began under the title *Absolute Zero* which was considered a pretentious title. He disagrees with Andrew Cartmel who thinks that the scene in episode two between Belasz and Kracauer in which they talk about Kane and her recruitment shows two supporting characters engaging in dialogue that is there only to develop their characters as the scene (a favourite of his) serves to turn the plot towards Belasz's hatred of Kane and her plans to kill him; he notes that he incorporated half-conscious reminiscences of the films *Star Wars* (1977), *Superman* (1978), *Nosferatu* (1921/1979) and *The Wizard of Oz* (1939). The original silent version of *Nosferatu* provided Kane's death in a beam of sunlight as well as the name of Glitz's ship. The villain was named Hess, not because of the Nazi connection but because Briggs wanted a sibilant name and thought around Hiss; part of the reason for the change was a desire to include some British names to avoid any suggestion of xenophobia. Razorback/Glitz was also known as Swordfish at one point. The theme is the loneliness of people who have no home, articulated through Kane, Ace and finally the Doctor. 'They feel as though they don't quite recognize themselves and everything isn't as it ought to be.' Kane's suicide comes about because his motivation was purely revenge - with no-one to take revenge on he cannot win; the Doctor merely suspected that something was wrong - he didn't expect Kane to commit suicide; Briggs tried to convey: how Kane's whole life has been geared to revenge and based in his memories of home - once his home no longer exists and the victory of revenge becomes impossible he has lost, and kills himself. The face-melting scene is important because he chooses a terrible death; Briggs disliked the SF cliche of a black hole and used a neutron star instead)
Private Who 15 (Chris Clough says the design concept of the cryogenic chamber was that it should be big and high, 'an example of pomposity gone berserk')
Proteus 2 (1990, Ian Briggs interview; he says that the notion that it should be an icy world derived from an idea that Briggs had when working on the earlier version; he feels the problem with the cliffhanger is that: the episode seems to build up to the appearance of the dragon, so the talk earlier on should have been about the terrifying ice face, not the dragon; he admits that one problem he faced was stopping the Doctor becoming marginal; he feels that it would have been better to have worked up to Mel's departure through the script, rather than having a final scene written in at the last moment, but this was not possible because Langford did not make up her mind until a late stage)
Queen Bat 3 (1988; Bill Marsh also notes the *Wizard of Oz* references)
Spectrox 6 (1988, David Hughes decides that DRAGONFIRE makes simplicity a virtue: it succeeds as a straight adventure story, rather than aiming too high and failing to fulfil those aims; Tat Wood argues that the sources are meant to be visible (since they are often familiar), and that they come in layers (as a form of 'semiotic thickness') which give the viewer something familiar to guide him through an unfamiliar story (i.e. they serve as 'clues'); he notes resonances in the name Kane - Citizen Kane, Killer Kane of **Buck Rogers**, and the Biblical character Cain as reflected by burning of the conscripts' flesh by his sovereign's mark of Cain; he adds that J.R.R. Tolkien's *The Hobbit* also deals with a petty thief taking on a dragon and the Doctor's talk of 'home in time for tea' is also reminiscent of the book; David Hughes notes that it should take more than 1500 years each for a star to go supernova and for a supernova to become a neutron star and adds that the Doctor quotes from John Tulloch and Manuel Alvarado's book *Doctor Who: The Unfolding Text* (p.249) in his discussion with the guard)
The Star (1987, John Nathan Turner interviewed over horror in the story)
Star Begotten 5 (1988, Julian White spots a high level of whimsy, evident in Glitz's line 'The real McCoy', the Doctor's reading *The Doctor's Dilemma* , and the literal cliffhanger at the end of episode one)
Star Begotten 14 (1990, Daniel O'Mahony criticises as leaving in padding material such as the Doctor's climbing over the cliff or the Stellar sub-plot, whilst removing or speeding up essential plot material; he is another to note the *Wizard of Oz* references)
TARDIS (1989, Sylvester McCoy admits he changed a number of his lines, simply because he was tired at the end of the run and couldn't remember them)
Thermal Lance 13 (1994, Richard Wheeler asks how McLuhan and Bazin know what a scorpion looks like)
Tranquil Repose 5 (1988; The story is 'disjointed')
Zodin 6 (1988, Richard Williams comments on influences from *Dracula* - a pale-complexioned villain, infatuated with a dead woman, who is periodically forced to return to a 'coffin', who dies when exposed to sunlight, and who exerts a mesmeric influence on his victims; he also notes that *Frankenstein* is the original source for the Dragon's scene with Stellar)

Theatre

Fiddler on the Roof

Film

Alien (Ridley Scott, 1979)
Aliens (James Cameron, 1986)
Citizen Kane (Orson Wells, 1941)
Nosferatu (FW Murnau, 1922)
Psycho (Alfred Hitchcock, 196?)
Raiders of the Lost Ark (Steven Spielberg, 1983)
Star Wars (George Lucas, 1977)
The Wizard of Oz (Victor Fleming, 1939)

Television

Big Deal (BBC1, 1984-86)
Blake's 7 (BBC1, 1978-81)
Blue Peter (BBC1, 1958-...)
Casualty (BBC1, 1986-...)
Corners (BBC, 1986-92)
Give Us a Break (BBC1, 22-9-83 - 3-11-83; 31-12-84)
Going Live (BBC1, 1987-1997)
Minder (Thames/Euston, 1978-1993)

Doctor Who

The Curse of Fenric (**IN-VISION** 102)
Delta and the Bannermen (**IN-VISION** 93)
The Mysterious Planet (**IN-VISION** 86)
Paradise Towers (**IN-VISION** 92)
Time and the Rani (**IN-VISION** 91)
The Ultimate Foe (**IN-VISION** 89)

DRAGONFIRE

Series Twenty-Four
Story Four
Serial 150
Code 7G

The Doctor Sylvester McCoy
Melanie Bonnie Langford
Ace Sophie Aldred

Written by Ian Briggs
Script Editor Andrew Cartmel
Producer John Nathan-Turner
Director Chris Clough

Cast

Sabalom Glitz [1-3]	Tony Selby
Kane [1-3]	Edward Peel
Belazs [1-2]	Patricia Quinn
Kracauer [1-2]	Tony Osoba
McLuhan [1,3]	Stephanie Fayerman
Zed [1]	Sean Blowers
Bazin [1,3]	Stuart Organ
Pudovkin [1-2]	Nigel Miles-Thomas
Customer [1-3]	Shirin Taylor
Stellar [1,3]	Miranda Borman
Anderson [1,3]	Ian Mckenzie
Arnheim [2]	Chris McDonnell
Archivist [3]	Daphne Oxenford

Small roles:

The Creature [1-3]	Leslie Meadows
Announcer [1-3]	Lynn Gardner
Guards [1,3]	Chris Andrews
	John Baker, Simon Brown, Keith Harvey
Glitz's Crew [1-2]	Ian Bodenham
	Ross Murray, Sue Somerset, Ray Knight
Sculptor [1-2]	Larry Bishop
Customers & Mercanaries [1,3]	Miles Ambrose
	Olwyn Atkinson
	Carolyn Christie
	Julie Ann Wood
	Bryan Jacobs
	Linda Kent
	Harry Klein
	Eric Lindsay
	Maggie Lynton
	Bill Malin
	Stuart Myers
	Denise Powell
	Ron Berry
Customers & Mercenaries [1]	Ian Johns
	Chrsitian Fletcher
	Noel Drennan
	Barbara Russell
	Penny Cole
	Flanagan
Xana [2]	Belinda Lee, *replacing Tricia Clark*
Mercenaries [3]	Douglas Stark
	Les Bond
	Patrick Edwards
	Rick Florio
	Nick Florio
	Andrew Hunter
	Gloria McGuire
	Patrick Shepherd

Crew

Title Music by	Ron Grainer
Theme Arrangement	Keff McCulloch
Incidental Music	Dominic Glynn
Special Sound	Dick Mills
Production Assistants	Rosemary Parsons
	Karen King
Production Manager	Gary Downie
Assistant Floor Manager	
	Christopher Sandeman
Lighting Director	Don Babbage
Studio Sound	Brian Clark
Deputy Sound Supervisor	Mike Weaver
Video Effects	Dave Chapman
Vision Mixer	Shirley Coward
Video Tape Editor	Hugh Parson
Technical Co-Ordinator	Richard Wilson
Senior Camera Supervisor	Alec Wheal
Camera Crew	11
Production Operatives	Arthur Stacey
	Dicky Wickes
	Dave Rogers
	Barry Du Pile
Film Cameraman	William Dudman
Costume Designer	Richard Croft
Make-Up Designer	Gillian Thomas
Make-Up Assistant	Petrona Winton
Visual Effects Designer	Andy McVean
Visual Effects Assistants	Sue Moore
	Lindsay Macgowen
	Michael Tucker
	Paul Mann
	Pauk McGuinness
	Jonathan Clarke
Special Props	Susan Moore
	Stephen Mansfield
	Oliver Elmes
Graphic Designer	CAL Video
Computer Animation	Cathy Cosgrove
Properties Buyer	John Asbridge
Designer	Kate Easteal
Producer's Secretary	Jes Nightingale
Floor Assistant	Ann Faggetter
Production Associate	

Rehearsals

16th — 27rd July 1987
3rd — 11rd August 1987

Studio recording

28 — 20h July 1987, TC1
12 — 13th August 1987, TC1

Transmission

Part One Monday 22nd November 1987
19.35pm, BBC1 (24'01", 19.37.06 — 20.01.07)
Part Two Monday 29th November 1987
19.35pm, BBC1 (24'40", 19.35.05 — 19.59.45)
Part Three Monday 6th December 1987
19.35pm, BBC1 (24'26", 19.35.37 — 20.00.03)

Programme Numbers

Part One	50/LDL/J204P/72/X
Part Two	50/LDL/J205J/72/X
Part Three	50/LDL/J206D/72/X

Audience, Position and Ratings

Part One: 5.5 million, 80th, 61%
Part Two: 5.0 million, 96th, 61%
Part Three: 4.7 million, 94th, 64%

But first...

Season Overview!
Sylvester McCoy, Sophie Aldred, Armageddon Factors... and more